

JOHN BLACK

File - NE

24th August

Dear John,

Before we get caught up in the next project, I would like you to know how much I've enjoyed working with you on the two Dr. Who's it's been my privilege to do. They may have been hard work, but they've also been a lot of fun, and made all the more pleasant because we have such an easy & frank relationship.

I am very flattered & grateful that you have asked me to do Sarah & K9. I know much hangs on it, but I'm looking forward to it hugely.

Best wishes

Yours aye

John

From:

JOHN NATHAN-TURNER, PRODUCER 'DOCTOR WHO'

Room No. &
Building:

204 UNION HOUSE

Tel. 3667
Ext.:

date: 4TH JANUARY, 1980

Subject:

SCRIPT CHANGES

To:

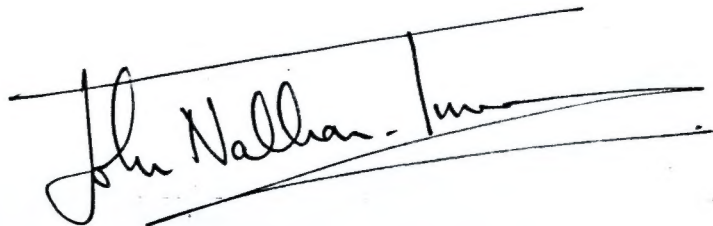
Directors 'Doctor Who'

c.c.: Script Editor

There is both a programme and a contractual obligation for the Script Editor to agree rewrites either with, or on behalf of, the Author.

All script changes must, therefore, be referred to the Script Editor or, in his absence, myself. Please ensure that such changes are passed on daily.

Script changes must be proposed, not supposed.

A handwritten signature in black ink, reading "John Nathan-Turner". The signature is written in a cursive style and is underlined with two parallel lines.

(John Nathan-Turner)

jj

ONE GIRL AND HER DOG (w/t)

Our story starts in South Croydon. Sarah-Jane Smith is supervising two removal men who are packing Sarah-Jane's belongings - packing cases, some furniture, etc - into a small furniture van. Sarah is moving to the country to her Aunt Levinia's home in a small village, Morton Harward, where she is to continue writing cookery books, tend her Aunt's small local produce shop and look after her Aunt's ward, Brendan, a thirteen-year-old youth. The removal men depart leaving behind one tea-chest. Perplexed, Sarah-Jane takes it indoors to her now almost-empty house, deciding to contact the removal firm's head office. Whilst in the process of making the phone call, she notices the chest is labelled "for the attention of S.J.S.". She hangs up, and unpacks the chest. Inside is K9. Sarah-Jane has never met K9 before. K9 informs her that he has been sent by the Doctor. [The audience will almost certainly remember that K9 MK 1 was left on Gallifrey with Leela and K9 MK 2 was left in E-space with Romana.]

Sarah-Jane does not comprehend why K9 has been sent - but expects little else, remembering her experiences with the Doctor! Their conversation is halted by a toot of a car horn. It is Aunt Levinia, on her way in a chauffeur-driven car to London Airport, en route for a fact-finding scientific mission to America. She has arrived to bid farewell to Sarah-Jane and deliver Brendan to her charge. Brendan is a keen scholar, especially keen in Chemistry and Physics. Aunt Levinia departs, leaving last-minute instructions. Brendan discovers K9 and Sarah-Jane takes him into her confidence. The trio, Sarah-Jane, Brendan and K9 set off in Sarah-Jane's open-top MGB for the country.

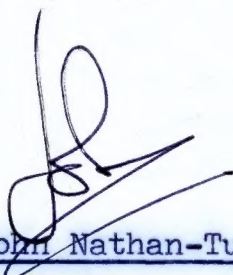
continued ...

ONE GIRL AND HER DOG (w/t) continued

On their arrival, Sarah-Jane remeets Captain Pollock, head of the local hunt, a crotchety man of 50, who must never discover K9's presence - Pollock does not approval of computers or pets.

From this point our three heroes become embroiled in a black magic yarn - a web of intrigue, pentagrams, goats of Mendies, etc, during which K9's original evil intentions are discovered (he was in fact built and despatched to Sarah-Jane by the Master, who we never meet) and Brendan is able to reconfigure the dog's circuits and return K9 to the benevolent animal we have come to love.

The story should concentrate on "Avengerish" action rather than Doctor Who-type effects and should conclude with the possibility of a full spin-off series.



John Nathan-Turner

29.4.81

jj

A GIRL'S BEST FRIEND (W/T)

(K9 AND SARAH)

FORMAT

JOHN NATHAN-TURNER/ANTONY ROOT

1st May, 1981

SARAH JANE SMITH

Established History

Sarah Jane Smith was born in Liverpool's dockland in 1949.

Her father worked in a local newspaer office, but both he and his wife died while Sarah Jane was still young.

The orphaned girl travelled south to live with her aunt, the well-known scientist Lavinia Smith, author of "Teleological Response of the Virus".

It was the royalties from this work, a major medical advance of the sixties, that enabled Lavinia to pay for Sarah Jane's education through school and university.

It was at university that Sarah Jane developed her interest in writing and journalism. She achieved a First Class degree and in her final year edited her college magazine. She was also a campaigner for the Equal Opportunities Bill that was passing through Parliament at the time.

Straight out of university Sarah Jane joined a newly founded magazine.* She wrote some acclaimed articles before becoming a freelance contributor with the right to choose her own assignments.

During this period she built up an impressive list of contacts. Among those she interviewed were Lady Collingford, the novelist Nigel Carter, and the Olympic Gold Medallist John Crichton.

But after a while Sarah Jane became bored with writing women's interest pieces. She wanted to write a strong scientifically-based story.

While Lavinia was away on a lecture tour in America, an invitation arrived for her to visit a top-secret government research establishment. Sarah Jane impersonated her aunt and entered the complex. Here she met the physicist Joseph Rubeish and one Dr John Smith, scientific adviser to U.N.I.T.

Dr Smith turned out to be a Time Lord, the Doctor in disguise, and after inadvertently stowing away on board the Tardis, Sarah Jane spent three years travelling in space and time. (15.12.73-23.10.76.)

* 'Metropolitan'

continued ...

Established History (Cont.)

Summoned to Gallifrey in 1976, the Doctor was forced to drop Sarah Jane back on Earth. They said goodbye on a bright autumn day somewhere in England, perhaps South Croydon.

Character

Sarah Jane has always displayed a tough independence, but not without the warmth and wit of her native Liverpool. She believes in women's liberation but is not a forceful feminist. She has both a woman's and a journalist's intuition: a formidable combination.

Sarah Jane Smith: After the Doctor - a possible history

Sarah Jane Smith left the Doctor in October 1976.

On being returned to Earth and Earth-time she went back to live with her aunt. She fabricated an explanation for her three year absence, thinking that Lavinia would never believe the truth. The missing ~~three~~ years are now only referred to by Lavinia as "the time you were away".

Sarah Jane quickly picked up her career as a journalist and after time as a feature writer on a national paper became Diary Editor of a London Evening. In this job she continued to meet the famous and spend most of her evenings at parties, receptions, theatres and concerts.

In 1979, Lavinia moved to the country and took her fourteen-year-old ward Brendan with her. She bought an old manor house at Moreton Harwood in the Cotswolds and left Sarah Jane to live in the Croydon house alone.

Three separate things have now combined to change the direction of Sarah Jane's life. First, she has been made redundant following a newspaer merger. Second, she has had interest from a publisher for a novel. Third, Lavinia has decided to spend at least a year in America lecturing and researching. Someone, therefore, is needed to look after Brendan, the manor, and the market garden business that Lavinia has been running.

Sarah Jane will move to the manor, taking some her things with her, and hopes to start her novel. Sarah is something of a judo expert.

K9

K9 is a real-time data analyser robot, which is in the form of a mechanical dog.

The new K9 is Mark III (Mark I was left on Gallifrey with Leela, Mark II was left in E-space with Romana II).

Unless K9 is immobilised, his eyes are always on and the panel on his back shows flashing lights. Around his neck is a dog collar with dog-tag attached (blank).

When K9 is asked to consult his data banks, analyse objects, etc, his ears (or 'crisps') waggle.

From K9's mouth is a ticker tape, used, for example, when K9 is left alone to do a detailed analysis of something. The ticker tape does not discharge on cue.

Set into K9's head between his eyes is a probe. This will extend to enable K9 to reach areas out of his immediate range.

In K9's snout area there is a blaster which will extend on cue. The blaster can kill or stun - the red ray from the blaster is achieved during the Gallery Only session.

K9's head can move up and down in order to direct his blaster towards a particular area or person. In the past K9's blaster ray has appeared to emanate at any required angle. In future please position the dog and his head to avoid this anomaly.

K9's tail can move up and down and from side to side - this is usually a display of his feelings!

K9 is fitted with tank-type tracks to facilitate his movement on uneven surfaces.

The voice of K9 is JOHN LEESON (Engaged by Producer)

There is a duplicate light-weight non-practical version of K9, should any actor have to carry K9 at any time and be unable to manage the real model.

A GIRL'S BEST FRIEND (W/T)

It is December 1981. Christmas is looming.

At her terraced house in South Croydon, Sarah is packing to move. Two removal men are taking packing cases, cardboard boxes and the odd piece of furniture and loading a small furniture van outside.

Sarah is moving to caretake her aunt's house at Moreton Harwood in the Cotswolds. There she will look after her aunt's ward Brendan and mind the market garden business her aunt runs with another local resident, the retired naval officer Commander Pollock. She may also start work on a novel.

Sarah makes her way to the village in her open-topped 1975 MGB. She overtakes the furniture van en route.

Meanwhile, at her house, a sizeable manor, Aunt Lavinia is packing for departure to North American: she will be gone for at least a year on a lecture tour. She also hopes to do some research. Brendan helps her pack.

Sarah Jane arrives at the manor. The van arrives and is unloaded. The hall is full of packing cases. Lavinia departs. The packing cases are taken to various rooms. One mysterious one is left. On its side is a label: "For the attention of S.J.S.".

Inside the case Sarah Jane discovers K9. They have never met before. He introduces himself and says he is a present from the Doctor. "So ... he hasn't forgotten me", says Sarah Jane.

Brendan is fourteen-years-old, highly intelligent for his age, though slightly precocious and spotty. His particular field is science, and he inspects K9 and wonders at his circuitry.

Sarah remeets Commander Pollock who has a half-interest in the market garden. Now Lavinia is away he obviously plans to do things his way. One can expect him to wander around unannounced. Though civil, he is quite clearly going to ignore Sarah's views about the running of the business.

At some point in the story K9 inadvertently causes damage to the garden. Pollock swears he will punish the perpetrator when he discovers him. This, and Pollock's complete antipathy to computers and the micro-chip revolution, force Sarah and Brendan to keep K9's existence a secret from him. He must never find out.

(continued ...)

A GIRL'S BEST FRIEND (W/T) (Cont.)

The business also employs George, a middle-aged workman, and his son Peter. They may feature if required.

All the initial exposition can be intercut with the beginning of the black magic story in which our three heroes - Sarah, K9 and Brendan - now get involved. They are drawn into intrigue and suspicion - an incident packed story featuring our characters in fastmoving action. There should be no science fiction, and the story should end with a Christmas pay-off.

This self-contained story may be continued as a series. It will almost certainly have a later transmission time than 'Doctor Who'.

NB: This production has been allocated 5 days filming and a 2 day studio.

01/CT/CL
Ext: 5299

29th May 1981

Dear Pam,

K9 SPECIAL

As you know the BBC is planning to produce a 50-minute television programme using K9 and Sarah Jane (an ex Dr.Who assistant) in November for transmission in December 1981. This programme hopefully, but by no means definitely, may lead to a series the following year.

However, we need to negotiate with you a fee for the use of the character K9, created by Bob Baker and Dave Martin, in connection with this pilot programme and I would suggest that we pay a fee of £ under the terms and conditions of the enclosed contract, Tel(3)Lit.

I look forward to receiving one signed copy of the contract from you.

Yours sincerely,

(Colin Leventhal)
Head of Copyright

Pamela Gillis Management,

Agd 9/6/81

vjf

29th May, 1981

Mr Terence Dudley
BBC TV 'Flesh & Blood'
The Europa Lodge Hotel
Blackwell Grange
Darlington
North Yorks.

I have received the go ahead for the Sarah-Jane/K9 50-minute special and I herewith enclose some character notes and format just in case you don't have enough to do up there in Yorkshire!

Although I have authorised a script commission, could we go through the scene breakdown stage as usual? Perhaps on your return to London you could pop in and see Anthony and myself for a preliminary chat and thereby sort out any queries you may have.

Please give my fondest regards to Thora and Uncle Bill.

With best wishes,

John Nathan-Turner
Producer 'Doctor Who'

jj ENC: format

John Nathan-Turner, Producer 'Doctor Who'

204 Union House

3667

1st June, 1981

K9: 'A GIRL'S BEST FRIEND' (V/T)

I.Cop.

As spoken to Val on Friday, 29th May, please could you negotiate the copyright of K9 for a 50-minute special entitled 'A GIRL'S BEST FRIEND' (working title). I am hoping that as a result of this programme there may be a short series of six or seven episodes.

Pam Gillis, who represents Bob Baker and Dave Martin - the creators of K9, has expressed her clients' displeasure at not being invited to write the 50-minute script and has intimated by telephone that she expects this displeasure to be reflected in the copyright fee. She is also anxious that they write at least three episodes of the possible series.

I would be prepared to commission them for one of these scripts and would be prepared to commission them again if the original was suitable

With grateful thanks,

(John Nathan-Turner)

jj



John Black

SCRIPT BREAKDOWN SERVICE Ltd
25A Holland Park Avenue
London W11 3RW
Telephone: 01-459 2781

Administrative Director: Lydia Martin

Ref: 472/TV/24/9/81

TITLE: "A GIRL'S BEST FRIEND" by TERENCE DUDLEY

PRODUCTION INFORMATION:

| | |
|--------------------|--|
| Production Company | B.B.C. |
| Type: | A 'ONE-OFF' SPECIAL |
| Producer: | JOHN NATHAN TURNER |
| Director: | JOHN BLACK |
| Overall Dates: | 9TH NOVEMBER - 1ST DECEMBER. (FILM & STUDIO) |
| Location: | Gloucestershire. |

BRENDAN: LEAD ROLE

Brendan is 14 yrs. old, highly intelligent for his age, though slightly precocious and spotty. His particular field is science. He is the ward of a well-known scientist and is clearly at home helping out with her market garden business. He is well spoken.

For licensing reasons all suggested artists must be at least 16 yrs. old with full Equity membership.

ALL THE FOLLOWING ARE GOOD CAMEO SUPPORT ROLES:

PETER TRACEY: Age about 20 yrs. He should be dark haired. He has been brought up in the country. Engaging, lively character with a certain gypsy quality about him.

GEORGE TRACEY: (Peter's Father) Age about 45-50 yrs. Very strong, powerful character. Preferably dark haired and greying. Fierce intelligent eyes. A fairly intense, individualistic character.

JUNO BAKER: Late 30's. She is good looking, wealthy and with poise and charm. Preferably dark haired and voluptuous.

HOWARD BAKER: (Juno's Husband) Age mid-40's. Handsome, authoritative and successful in business.

HENRY TOBIAS: Provincial Newspaper Editor. Age about 50 yrs. He is overweight and balding. Inclined to be self-important.

LY GREGSON: Middle-aged lady. Age 40-50 yrs. Strong, earthy looking and of traditional peasant stock. Possibly fairly "chunkily" built.

AUNT LAVINIA: Age 40-50 yrs. She should have a strong intelligent face. A scientist who is very career-orientated - tends to be absent-minded.

Please send submissions in writing only to :-

John Black,
B.B.C.
104 Union House,
Shepherds Bush Green,
London W.12.

NO TELEPHONE CALLS PLEASE.



SCRIPT BREAKDOWN SERVICE Ltd
25A Holland Park Avenue
London W11 3RW
Telephone: 01-459 2781

Administrative Director: Lydia Martin

TITLE: "THE MUSIC ARCADE"

Ref: 420/TV/25/6/81

PRODUCTION INFORMATION

Production Company: B.B.C. SCHOOLS TELEVISION.
Type: MUSIC SERIES FOR 9-11 YEAR OLDS.
Series Producer: LIZ BENNETT.
Overall Dates: 2 DAYS A WEEK THROUGH 8TH OCTOBER - 18TH MARCH 1982.
(10 STUDIOS; 10 REHEARSALS.)
.....

PRESENTER required for this music series which is aimed at 9-11 year olds. Needs someone who can sing, and if possible play the guitar. Very important that they can deal with a live audience of 11-15 year olds, and liven them up, encouraging them to join in with the songs. Preferably someone with experience of teaching children would be a great advantage.

This Presenter will be initially required for 10 programmes - possibly more to be confirmed

.....

Please send submissions in writing only with photographs and details to:-

Liz Bennett,
B.B.C. Schools Television,
Room 616,
Villiers House,
Haven Green,
London, W.5.

NO TELEPHONE CALLS PLEASE.

TITLE: "A GIRL'S BEST FRIEND"

Ref: 421/TV/25/6/81

PRODUCTION INFORMATION

Production Company: B.B.C.
Type: A 'ONE-OFF' SPECIAL
Producer: JOHN NATHAN TURNER.
Engagement Period: 9TH NOVEMBER - 1ST DECEMBER.
.....

BRENDAN: A LEADING PART.

Brendan is fourteen years old, highly intelligent for his age, though slightly precocious and spotty. His particular field is science. He is the ward of a well-known scientist and is clearly at home helping out with her market garden business. He is well spoken.

For licensing reasons all suggested artists must be at least 16 years old with full Equity membership.

.....

Please send submissions in writing only to:-

John Nathan Turner,
B.B.C.
Television Centre,
Wood Lane,
London W.12.

NO TELEPHONE CALLS PLEASE.

File
Photocopy to
John Black.

A GIRL'S BEST FRIEND.

Scene break-down
for a fifty minute script

by

Terence Dudley.

CHARACTERS:

Sarah Jane Smith.
K9
Brendan Richards.
Commander "Bill" Pollock. *cover*
George Tracey. *cover*
Peter Tracey. *cover*
Howard Baker. ?
Juno Baker. ?
Henry Tobias. *cover*
Lilly Gregson. *cover*
Sergeant Vince Wilson. *cover*
P.C. Carter. *type I.*
Ann Jefferies. *type I*

SETS.

Sarah's Hall (Croydon House) Small.
The Manor; Hall
 Sitting Room
 Sarah's Bedroom
 Brendan's bedroom (Sarah's redressed)
Baker's Sitting Room.
Village Post Office. Small.
Police Station (Small; counter only.)
Tracey's Cottage Living Room; corner.
Newspaper Office; corner

FILM.

Suburban Street.
Road to Cotswolds.
Ext. The Manor.
Market Garden.
Chipping Norton Station.
Basement Boiler Room
Ruined building.
Site of Black Sabbath. — *poss studio.*

TELECINE 1.

In a dark, ruinous interior a Black Magic ceremony is taking place. The coven numbers thirteen. A High Priestess and High Priest preside. They are anonymous behind large, horned masks simulating a goat. The rest of the coven wears a black robe with a cowl but the individuals are recognisable. In particular three members of the coven should be made memorable. They are; GEORGE TRACEY, HENRY TOBIAS and VINCE WILSON.

Incantations in the form of a chant; "Hecate, Hecate, Hecate "

On the alter is a sheet from a newspaper. If we are close enough we would identify it as "The Cotswold Chronicle." The sheet we are looking at bears the photograph of a handsome, middle-aged woman with the caption MISS LAVINIA SMITH. Beside it is a news item headed "Local scientist to tour America."

The ceremony reaches a climax. The newspaper burns.

1) The Manor Sitting Room. Day.

A close shot of a duplicate newspaper. The same information; the same photograph.

A telephone is ringing. Pan to the ringing, neglected telephone.

2) Hall. Sarah's House. Day.

SARAH, on the telephone, is passed by two removal men carrying a teacheast. A young housewife, MRS JEFFERIES, is also there.

SARAH is trying, yet again, to reach her aunt LAVINIA to tell her she's on the point of leaving for Moreton Harwood. She's only just back from a stint abroad and has had no answer for two days. It's a difficult time to move house a week before Christmas, says ANN JEFFERIES. SARAH has no choice. Her aunt is to lecture tour the States and she has to look after her aunt's ward and her interest in a market garden.

One of the removal men asks about a packing case marked, "For the attention of S.J.S."

SARAH: Where did that come from?

REV. MAN: It was with the other stuff.

SARAH: Yes, all right, then.

MRS. JEFFERIES: Is there anyone else you can ring? A neighbour?

SARAH doesn't know of anyone. Perhaps MRS JEFFERIES will try for her after she's gone? "Just to tell her to expect me about lunchtime." SARAH has arranged for MRS JEFFERIES to keep an eye on the house. The post has already been re-directed, "but you never know." MRS JEFFERIES is given the address; The Manor, Moreton Harwood, and the telephone number, "It's near Chipping Norton. SARAH hands over the key and picks up a capacious hold-all; on its side the initials S.J.S.

TELECINE 2.

SARAH on her way to her MGB. (I'VE REVERTED TO THIS MACHINE RATHER THAN USE THE ELECTRICAL ONE SINCE IT'S VITAL TO THE STORY THAT SARAH REACHES HER DESTINATION BEFORE THE REMOVAL VAN.) MRS. JEFFERIES has closed the front door behind her when she hears the telephone. She lets herself back into the house.

3) Hall. Sarah's House. Day.

Before MRS. JEFFERIES can reach the telephone the ringing stops.

TELECINE 3.

SARAH, on her way, passes the removal van and gives it a cheerful wave.

SARAH arrives at the Manor. The house is rambling sixteenth century and ghostly in the winter afternoon light. SARAH knocks and rings to no avail. There's no-one at home.

A voice behind her startles her.

She turns to face GEORGE TRACEY, one of the coven in scene one.

*This is
And rings?*

TRACEY: Miss Smith?

SARAH: Yes.

TRACEY: I'm George. George Tracey. I work for Miss Lavinia.

SARAH: Where is my aunt?

TRACEY: She be in America.

SARAH: But she wasn't going until after Christmas.

Never-the-less LAVINIA SMITH is in America. She had to go earlier. She left TRACEY with the keys. She had not been able to reach her neice by telephone and had sent a telegram. Four days since, it were. TRACEY hands over the keys. Isn't Brendan here? Brendan? SARAH expects BRENDAN RICHARDS, her aunt's ward, to be there, but he isn't.

SARAH lets herself into the Manor.

4) Hall. The Manor. Day.

SARAH surveys the Hall and moves on into the sitting Room.

5) Sitting Room. The Manor. Day.

SARAH picks up the copy of The Cotswold Chronicle and looks at the photograph of her aunt. She rings the exchange for evidence of a telegram. They will ring back. SARAH begins a search of her aunt's desk for information. The exchange rings. No telegram. The door bell. SARAH goes to answer it.

6) Hall. The Manor. Day.

It's TRACEY with a young man he introduces as his son, PETER. He hands her a thermos flask. Thought she might like a cup of tea. Telephone rings. SARAH excuses herself.

7) Sitting Room. The Manor. Day.

SARAH answers the telephone.

8) Int. Telephone Box. Day.

BRENDAN: Aunt lavinia?

9) Sitting Room. The Manor. Day.

SARAH: Who's that?

(CROSS CUTTING.)

BRENDAN: Brendan.

SARAH: Brendan. Where are you?

BRENDAN: At the station. I've been waiting for you to collect me for over a week.

SARAH: This isn't Aunt Lavinia. It's Sarah;

BRENDAN: Oh.

SARAH: What station?

BRENDAN: Chipping Norton.

SARAH: I'll come and fetch you.

TELECINE 4.

SARAH drives BRENDAN from the station. The school had counselled he stay there until he was collected but he'd got fed up and decided to make his own way. He'd been trying to get SARAH for days. SARAH's concern for AUNT LAVINIA. What does BRENDAN know about Market Gardening? BRENDAN doesn't know a lot but a friend at school does. His father is in the business. He says it's very scientific these days.

10) Hall. The Manor. Day.

SARAH lets them in. They are confronted by a snarling Alsation. "Jasper! Sit!"

COMMANDER "BILL" POLLOCK appears. He's large, gruff, plain-speaking, but not without charm. He had heard SARAH was here and the back door was open.

POLLOCK is LAVINIA'S partner in the Market Garden and lives in the east wing of the Manor.

They had a disasterous year, what with the atrocious weather. Will SARAH want to follow her Aunt's interest in the business? SARAH thinks not. She has been invited to tackle a novel etc. This obviously pleases the Commander. But, continues SARAH, her aunt would expect her to look after her interests. This pleases POLLOCK less. As long as she doesn't share her aunt's lack of enthusiasm for asparagus.

SARAH: Brendan says it's all scientific these days.

POLLOCK: Does he?

BRENDAN: I have a friend whose father

POLLOCK: Yes, I have friends too. It's all a matter of common sense and experience mostly experience.

SARAH is worried about the sudden departure of her aunt. POLLOCK confirms that LAVINIA was called away sooner than expected. She had sent a wire. Not by telephone, says SARAH. Then she must check with LILLY GREGSON at the post office. Does SARAH not know her aunt's hosts in America? No, replies SARAH, and she can find no reference to them in her aunt's papers.

The removal van arrives, and SARAH'S bits and pieces are brought in including the box marked "For the attention of S.J.S."

A telephone call. It's from a MRS. BAKER who has heard of SARAH'S arrival and asks her over for a drink this evening. POLLOCK counsels not. HOWARD BAKER is their nearest and biggest competitor; not to be trusted.

POLLOCK goes. BRENDAN opines that POLLOCK isn't going to be an easy man to get on with. He mimics, ... "mostly experience."

BRENDAN draws attention to the box marked "For the attention of S.J.S." thus arousing SARAH'S curiosity.

K9, Mark 111 is discovered.

He is, of course, immobilised. Tactile curiosity turns him on. (SORRY! COULDN'T RESIST THAT!) SARAH is delighted the DOCTOR hasn't forgotten her. BRENDAN is in wonderment of K9 and then thrilled by the technology.

BRENDAN: Tri-state Bus Driver?

K9: Affirmative.

BRENDAN: And UART?

K9: Affirmative.

SARAH: What's that?

BRENDAN: } (TOGETHER.) Universal, asynchronous,
K9: } receiver, transmitter.

BRENDAN: Nuclear battery?

K9: Affirmative.

BRENDAN: Self charging?

K9: Negative. Advise immobilisation when not in service.

BRENDAN: I bet he's got a laser scanned bubble memory.

K9: Affirmative.

SARAH is, naturally, less surprised by the miracle of K9 but very impressed by BRENDAN's grasp of the robot's complexity. After the initial impact of the DOCTOR's gift SARAH's concern for her aunt is revived. K9 interrupts with respect and SARAH has the idea of asking for his direct help. K9 declares that although curiosity cause of feline extinction it remains, for homo sapiens, the only means to knowledge.

SARAH decides to start at the Post Office.

BRENDAN wants to come too. Would he be a dear and get a fire going? The place is as cold as charity.

12) Village Post Office. Day.

F? older

The counter area and grille in a small confectioner and tobacconist shop.

Strictly speaking the post office is closed but LILLY GREGSON will make an exception in SARAH's case. LILLY GREGSON is a jolly soul, delighting in a chance to gossip. Would SARAH like a cup of tea? SARAH would.

13) Sitting Room. The Manor. Day.

BRENDAN asks K9 if he knows anything about Market Gardening.

K9; Data on horticulture available.

BRENDAN: Let me get a pencil.

K9; Graphic notation unnecessary. Data print out available.

K9 asks BRENDAN where he would care to start. BRENDAN suggests soil analysis.

K9; For that sample of soil required.

BRENDAN leaves.

TELECINE 5.

It is now getting dark.

BRENDAN moves into an impressively large Market Garden area in which there are many green houses and frames. BRENDAN takes up and earth sample. He is watched, surreptitiously by GEORGE TRACEY.

14) Back Room. Evening.

F garden?

The corner of a small room at the back of the shop. LILLY GREGSON is pouring tea.

No, your Auntie hasn't been near here for at least two weeks. "I read in the paper that she was off to America."

SARAH: She wouldn't have gone without letting me know. She's just disappeared.

LILLY: Oh, no, dear. Not your Auntie. You don't mind? Like a drop o' rum in mine. Keeps out the cold. Mind you, there were a lot o' that in the old days disappearing. There were a witches coven here, so 'tis said. Foreigners were not much liked. Your Auntie weren't from these parts, were she?

SARAH: No.

LILLY: Thought not. She were much liked here though your Auntie.

15) Sitting Room. The Manor. Night.

SARAH returns to a radiant BRENDAN conning K9's print out of soil analysis. And, what's more, comprehensive chemical treatment for healthy, advanced yield. SARAH's reaction is that AUNT LAVINIA would be delighted. She announces her intention to visit the BAKERS. Perhaps they know something. As SARAH is about to leave K9 advises extreme caution. He detects the presence of "strong paranormal forces."

"That's all I need," says SARAH.

16) Bakers Sitting Room. Night.

The BAKERS, who live in style, exude a charm and reassurance that SARAH finds fulsome. HOWARD BAKER is handsome, aggressively English, and an obvious ladies man. JUNO BAKER is a class conscious, clothes conscious voluptuary.

SARAH is introduced to the editor of The Cotswold Chronicle, HENRY TOBIAS. We saw him as a member of the coven in scene one.

17) Sitting Room. The Manor. Night.

BRENDAN is asking if K9 can rely upon the "logic gates" and the "memory" or if he needs to be up-dated with the "piggy-back board."

18) Hall. The Manor. Night.

In the darkened hall two unidentifiable intruders move stealthily. Something is knocked over.

19) Sitting Room. The Manor. Night.

BRENDAN and K9 hear the noise and investigate.

20) Hall. The Manor. Night.

BRENDAN turns the light on revealing the feet of the now hidden intruders. As he moves down the hall the intruders pounce upon him and he struggles ineffectually. K9 to the rescue; blasts one intruder. The other intruder flies in mortal terror.

BRENDAN examines the fallen intruder who is none other than PETER TRACEY. K9 explains that the young man is only stunned. He suggests BRENDAN ties him up to detain him. K9 goes after the other intruder and BRENDAN seeks something with which to tie up PETER TRACEY.

TELECINE 6

K9 enters the Market Garden area. He moves this way and that and is scared out of his electronic wits by a sudden encounter with a garden gnome. He takes flight to the accompaniment of tremendous crashes of breaking glass.

21) Hall. The Manor. Night.

PETER TRACEY (who has come round) and BRENDAN hear the noise of breaking glass. BRENDAN leaves to investigate and PETER TRACEY struggles to escape from his bonds.

22) Bakers Sitting Room. Night.

HENRY TOBIAS is monopolising SARAH. He suggests she may be interested in contributing to the "Chronicle." He's also constructive about contacting LAVINIA's host organisation in America. Suggests she contacts the Cornell University Press.

23) Hall The Manor. Night.

BRENDAN re-enters with a contrife K9. He was confused by a confrontation with a cement goblin; something not in his experience. All that remains of their prisoner are his bonds.

24) Living room. Country Cottage. Night.

The living room of a small country cottage. The home of a farm labourer. GEORGE TRACEY is on the telephone.

TRACEY: I dursn't go back! It were her familiar, I tell thee. Hecate! Her familiar. A dog. A white dog, belching fire!

25) Bakers Sitting Room. Night.

JUNO BAKER on the telephone. "Just a moment. Howard, you'd better deal with this."

*So Juno's one of the coven?
& Howard.*

26) Sitting Room. The Manor. Night.

SARAH is told about PETER TRACEY and the damage to the greenhouses. She will deal with this in the morning.

TELECINE 7.

The coven assembled chanting, "Hecate, Hecate, Hecate"

We see GEORGE TRACEY, HENRY TOBIAS and VINCE WILSON.

Cut to; the Market Garden, morning.

POLLOCK, with GEORGE TRACEY, surveys the wreckage, vowing vengeance on the vandals. They are joined by SARAH and BRENDON. POLLOCK tells SARAH that GEORGE thinks a dog was responsible. SARAH says, "Jasper, perhaps?" No. A large white dog over by the chapel. POLLOCK says the damage will amount to more than a thousand pounds. If he sees the dog JASPER will tear it limb from limb. SARAH and BRENDAN are forced to silence about K9.

SARAH reports that BRENDAN was attcked by two men last night. "Brendan thinks that one of them was Mr. Tracey's son, Peter." GEORGE TRACEY denies this is possible.

POLLOCK: By yourself? Alone, were you?

BRENDAN: Yes.

N

D

POLLOCK: No dog about?

BRENDAN: Er no.

POLLOCK: Could have dreamed it.

BRENDAN: But I didn't.

SARAH asks if they may see PETER.

POLLOCK: I sent him into Cirencester to get some polythene to shelter this lot pro tem. I hope that's all right?

SARAH tells GEORGE that she would like to see PETER when he returns.

TRACEY: Master Brendan is mistaken.

SARAH: I'd like to see him all the same. Right?

GEORGE TRACEY goes sulkily. POLLOCK asks SARAH if she has informed the police of the attack. SARAH says she was waiting in fairness to GEORGE TRACEY. POLLOCK surveys the damage. "We'll have to report this to them to claim the insurance."

SARAH picks up a handful of soil and sniffs it. She gives an astonished POLLOCK a detailed analysis of the soil and recommendations to improve it. BRENDAN hides his amusement.

Mix to; Exterior cottage, night.

27) Tracey's Living Room. Night.

TRACEY on the telephone.

TRACEY: No, I can't. Not tonight. Not alone. He's not here. I sent him off again, after last night. At my sister's in Gloucester. (IN SUDDEN TERROR.) No! No, don't do that! Don't do that! I'll obey. I obey. Blessed be!

He hangs up, his hands shaking.

28) Sarah's Bedroom. Night.

K9 immobilised. SARAH asleep.

29) Hall. The Manor. Night.

Feet and legs stealthily ascending the stairs.

30) Brendan's Bedroom. Night.

BRENDAN asleep. Door opens. GEORGE TRACEY creeps across the floor. He produces a bottle and a cotton pad; smothers BRENDAN.

31) Sarah's Bedroom. Night.

SARAH sleeps on. K9 immobile.

MIX.

32) Sitting Room. The Manor. Day.

K9 now active. SARAH calls "Brendan!" out of vision and then comes in. BRENDAN is nowhere to be found. SARAH is angry, suspicious and frightened. She must go to the police. K9 must come too. SARAH thinks this may be embarrassing. POLLOCK may put two and two together. K9 counters that, at the Manor, he can be of no service. He suggests SARAH carries him in her hold-all. SARAH agrees.

TELECINE 8.

The Market Garden area. SARAH, carrying K9, marches up to POLLOCK who ^{is}superintends GEORGE TRACEY working on a green house.

SARAH: I'm going to the police. Where's your son, Mr. Tracey?

TRACEY: He's had to go to me sister's. She's been took bad.

SARAH: I'm sorry. Forgive me if I think that's rather convenient.

POLLOCK: I don't think we should be hasty.

SARAH: I'm not being hasty. Some-one I'm responsible for has disappeared.

POLLOCK: What?

SARAH: Brendan. The night before last he was attacked. This morning he's disappeared.

POLLOCK: You're sure?

SARAH: Quite sure. And I'm going to the police.

POLLOCK: I'll take you. We'll go in my car.
Come on! What's that?

SARAH: Machine ... electronic ... needs looking at.

POLLOCK: One of those video things?

SARAH: Sort of.

POLLOCK: Let me.

SARAH: I can manage, thank you.

TRACEY watches them go and moves off in a hurry.

Cut to;

POLLOCK's landrover arriving at Moreton Harwood Police Station. SARAH clings to her hold-all.

POLLOCK: You can leave that.

SARAH: I'd rather not.

32) Police Station. Day.

Just the counter and a little of what lies beyond. There is a P.C. (CARTER) and the Station Sergeant who is on the telephone with his back turned. SARAH and POLLOCK come to the counter.

CARTER: Yes, Miss?

SARAH: I want to report a disappearance.

CARTER: A disappearance?

SARAH: A disappearance.

CARTER: Better wait for the Sergeant. He won't be long.

The Sergeant hangs up and turns. We recognise him as a member of the coven, VINCE WILSON.

WILSON: Morning Commander.

POLLOCK: Morning, Wilson. This is Miss Lavinia's neice, Sarah Smith. She has a complaint.

WILSON: Yes, Miss?

SARAH: My aunt's ward, a fourteen year old boy is missing. He's just disappeared.

WILSON: Are you sure?

SARAH: Yes.

WILSON: How long has he been missing?

SARAH: Since this morning.

WILSON: That's not long. Don't you think you should give him time to turn up?

SARAH: That's not all. He was attacked in his home the night before 1st.

WILSON: Who by?

SARAH: Two men. One of them was Peter Tracey.

WILSON: Why haven't you reported this before?

POLLOCK: She was thinking of George.

WILSON: I'll send somebody over to talk to him.

WILSON: He's staying in Gloucester. With his aunt.

WILSON: I'll get onto them in Gloucester.

On SARAH's hold-all. A slight movement accompanied by a whirring. Cut to a different angle of the hold-all.

33) Editor's Office. Day.

We are in TOBIAS's office. SARAH, POLLOCK and the hold-all.

TOBIAS: Has he done this before?

SARAH doesn't know. She's not known him all that long, but something funny's going on and she doesn't like it. Being a journalist herself she's come to TOBIAS as a sort of focus point. TOBIAS says he couldn't do more than the police. A fourteen year old boy is an odd animal. He'll turn up. She shouldn't worry. The police will handle it. Has she heard from her aunt? No. Did she try Cornell University Press? No.

TELECINE 9.

SARAH, K9 and POLLOCK in the landrover. Also JASPER, the dog who is taking a dangerous interest in SARAH's hold-all. SARAH would like to go to the Post Office. The land rover pulls up at LILLY GREGSON's shop and SARAH leaves, taking her hold-all with her. Why is she lugging that thing about with her? He 's not going to pinch it. When SARAH is out of ear shot POLLOCK turns to JASPER. "She's a nice enough girl, but a bit wierd ... a bit wierd. But then most of 'em are these days."

34) Post Office. Day.

SARAH is writing on a cablegram form.

LILLY: I'm sorry to hear that, dear. But he won't be far, you'll see.

SARAH hands over the cable. Can she send it right away? Of course, dear. But it's expensive. Twelve pounds, fifty. Wicked, isn't?

As SARAH leaves LILLY picks up her telephone studying the cable.

TELECINE 10.

SARAH back to the land rover.

POLLOCK: Where to now?

SARAH: Home.

POLLOCK: What about your machine?

SARAH: I'll see to it tomorrow.

POLLOCK: Television! It's a curse! Mind you, I watch the News and Current Affairs, but the rest is rubbish. Need some snuff.

POLLOCK leaves.

K9: Mistress!

SARAH: K9? (JASPER SNARLS.) Shut up, you!

K9: What course of action?

SARAH: I don't know. What do you suggest?

K9: Logic points to the man Tracey.

SARAH: But what can I do?

K9: Contrive to leave me at his domicile.

SARAH: Right.

POLLOCK comes back and they drive off.

The land rover pulls up outside TRACEY's cottage.

POLLOCK rings the bell. The door is open and POLLOCK and SARAH enter.

35) Tracey's Living room. Day.

POLLOCK and SARAH come in. TRACEY is not there. As POLLOCK goes through to another room SARAH secrets her hold-all. POLLOCK comes back. "Don't tell me he's disappeared too. Perhaps the boy's come back." They leave.

Close on hold-all.

36) Sitting Room. The Manor. Day.

POLLOCK waiting. SARAH comes in. No, BRENDAN isn't there. POLLOCK comforts SARAH. If she doesn't like being alone she's always welcome to come round to him. SARAH thanks him. POLLOCK leaves. SARAH shivers and puts more wood on the fire. "Oh, Brendon!"

37) Basement Boiler Room. Night.

On BRENDAN. He is wrapped in blankets against the cold. He's in a basement boiler room. There is one window outside of which are steel bars. The sound of a door being unlocked and opened.

BRENDAN: (FRIGHTENED.) Who are you? What am I doing here? What are you doing?

38) Hall. The Manor. Night.

Ring at the door bell. SARAH comes to the door but doesn't open it. Who is it? POLLOCK. She lets him in. He's come to see how she is. Will he come in? No, thanks. He's looking for the dog. SARAH is startled. POLLOCK can't find JASPER. Yet another disappearance. He's rung the police about GEORGE TRACEY. If she should hear JASPER? Of course.

39) Tracey's Living room. Night.

On SARAH'S hold-all. Sergeant WILSON confronts TRACEY. They can't do this! A human sacrifice! No! There hasn't been a human sacrifice since 1981. There hasn't been as bad a summer, says TRACEY. They have no choice. Unless the soil is fertilised and the Great Ones appeased the whole community faces ruin next year. TRACEY has seen Hecate's familiar. A white dog. It destroyed green houses. He saw it with his own eyes. It will destroy again. Next time crops. Hecate must be appeased. WILSON will not do it. Where is the boy? With the All Highest. Wilson will not be a party to this. He is a policeman. The boy must be released. It is too late. No! The boy must be released. WILSON leaves. TRACEY goes to the telephone.

TELECINE 11.

WILSON leaving on his bicycle. Night.

40) Tracey's Living room. Night.

TRACEY puts down the telephone and leaves.

Who's
dog is
Jasper?

N

K9 attempts to free himself from the hold-all.

TELECINE 12.

WILSON on his bicycle. Night. A country road.

41) Hall. The Manor. Night.

~~A~~scratching at the front door.

42) Sitting Room. The Hall. Night.

SARAH hears the scratching and moves fearfully into the Hall.

43) Hall. The Manor. Night.

SARAH: Who is it?

K9: It is I, mistress.

SARAH lets him in with relief and K9 begins his report.

TELECINE 13.

Night. WILSON on his bicycle. A country road. He thinks he hears something and brakes.

WILSON: Who's there? Is anyone there?

44) Sitting Room. The Manor. Night.

K9 has finished his report and SARAH is horrified. She must act, and immediately. But she can't without revealing the source of her information. BRENDAN must be in the area. K9 points out that other people whom they must know will be involved. She would be playing into their hands. SARAH says, but we know about Sergeant WILSON. I'll go to him. But it'll have to be in the morning. Oh, K9! Poor Brendan!

TELECINE 14.

WILSON recoils in total horror. No! he

chokes. Not he ^screams. He is suffused with an eerie light. He falls to his knees in supplication, his eyes horribly wide.

Cloven hooves and a long tail pass through the shot.

What is this?

45) Hall. The Manor. Day.

The doorbell. SARAH answers it. POLLOCK. He's found her hold-all. GEORGE had it. How did it get there? Nothing in it. SARAH deflects this by asking about TRACEY. No, he's not back and the police can't find him. Any news of the boy? No. She's just on her way to see Sergeant WILSON. Why? She can't say at the moment. POLLOCK will take her. No, please don't bother. No bother. He will get the land rover.

46) Sitting Room. The Manor. Day.

SARAH consults K9. Shall she take him with her? Negative, mistress. Analysis of situation indicates vital need for research. SARAH leaves. K9 goes to bookshelves and uses his probe to select a book, "Encyclopaedia of Witchcraft and Demonology."

47) Police Station. Day.

P.C. CARTER tells SARAH and POLLOCK that WILSON is dead. Heart attack last night.

TELECINE 15.

SARAH and POLLOCK leaving the Police Station watched by TOBIAS and TRACEY from the interior of a car. Speculation about how to deal with SARAH.

Cut to; Land rover.

SARAH, in desperation, confides in POLLOCK. She says she overheard Sergeant WILSON and TRACEY last night talking about "the boy" and human sacrifice. POLLOCK is shocked by the implication. He confirms that rumour has it there is a local coven. POLLOCK will help. But where to start. We must find GEORGE TRACEY. We'll start at Gloucester.

D

48) Editor's Office. Day.

TOBIAS and TRACEY. With the elimination of WILSON there is a need to initiate a new member to the coven to make up the number "13." TOBIAS has been instructed to inform TRACEY who this is to be. Since the Solstice Ceremony is tomorrow the initiation must take place tonight. Hecate must be appeased. Dog flesh must put them into rapport with Hecate. TRACEY has a dog.

49) Basemant Boiler Room. Day.

Neglected food and drink on a table. (Plastic knife and fork.)

BRENDAN beating on the heavy door.

TELECINE 16.

SARAH waiting in the ladⁿ rover outside a row of terrace houses in a poor area. POLDOCK comes from one of the houses. She's not poorly and she hasn't seen her brother or nephew for over a month. Don't worry! Chief Superintendent Phillips is a friend of mine.

Cut to;

The ruinous area. Night. Close on the tethered JASPER. He is snarling. We pull back to see the coven performing the initiation ceremony. Close on PETER TRACEY supine on the alter. In evidence are GEORGE TRACEY and HENRY TOBIAS.

A brazier burns fiercely. JASPER's snarling continues under. The horned High Priest takes up a ceremonial dagger while the High Priestess holds the chalice. They approach the dog. The dagger is raised. As it falls we cut to GEORGE TRACEY. The snarling stops abruptly. A low chanting begins, "Hecate, Hecate, Hecate"

50) Sitting Room. The Manor. Night.

K9 with books. SARAH comes in. She has been at the police station for hours trying to jolly them along. They've sent her home.

The scholar K9 reports that it is imperative to find BRENDAN before December 22nd. It is the day of the Winter Solstice, the most important day of the Black Art year. But that's the day after tomorrow! Affirmative. And if there is to be a human sacrifice it will be BRENDAN.

SARAH distraught. What can they do? The TRACEY's can't be found. The police are doing all they can. K9 says they must search themselves. But where? For hallowed places. Churches. Ruined churches. The Black Art is more potent practiced on hallowed ground. K9, you're a genius. Negative, Mistress. An efficient machine. SARAH looks for an Ordnance Survey Map.

51) Basement Boiler Room. Night.

BRENDAN huddled in his blankets.

52) Sitting Room The Manor. Night.

Ordnance Map nowhere to be found. POLLOCK may have one. SARAH on point of going when K9 advises he be immobilised to conserve his battery. SARAH switches him off; goes.

53.) Basement Bolier Room. Night.

BRENDAN, in moving, hits a water pipe. It rings. It gives BRENDAN an idea. He begins to tap the Morse S.O.S. on the pipe.

54.) Sitting Room. The Manor. Night.

The immobilised K9. We hear the distant tapping of the S.O.S.

TELECINE 17.

Night. SARAH outside the door of the East Wing is not getting an answer. She is about to turn away when she is suddenly grabbed from behind. She fights and breaks free from her attacker with a judo hold.

Her attacker is POLLOCK. Who apologises. He thought she was a prowler. Has he an Ordnance Survey Map of the area? He has.

N

Why does she want it? She has an idea. She's convinced there's an active witches coven in the area and the day after tomorrow is the Winter Solstice. POLLOCK says he doesn't believe in that rubbish but it's a dangerous area to meddle in. SARAH is determined. Will the morning do? Yes. there's nothing she can do tonight.

55) Sitting Room. The Manor. Night.

SARAH comes in. Come on, K9, bedibyes. She picks him up and goes to the door where she becomes conscious of the knocking. She listens for a moment and then mutters, "plumbing must be pretty old at that." She goes out, turning out the light. The knocking continues in the dark.

56) Hall. The Manor. Day.

SARAH comes down the stairs to answer the doorbell. POLLOCK with the map. This what you want? Thank you. Come in!

57) Sitting Room. The Manor. Day.

What's the idea? She tells him. We find on this all sites of abandoned churches in the area. And then? We go and investigate. But what would she expect to find? Evidence. Of what? You'd have to go at night to find anything. She will. Well, if she's bent on it he'd better come with her. She'd rather he didn't. He insists. He can't allow her to go alone. SARAH has to keep quiet about K9. POLLOCK leaves.

58) Sarah's Bedroom. The Manor. Day.

On. K9. SARAH comes in with the map. She activates K9. 'Morning K9! Mistress. SARAH scans the map. Here's one! Mistress, within what radius is the search? Say five miles. What signifies a church? A little block or circle with a cross on top. K9 advances his probe. There are eight in that area. Can he work out the shortest route to cover them all? Affirmative. SARAH says they will go over the route while it's light. They have until tomorrow night.

Negative, mistress, December 22nd begins after midnight tonight. SARAH is rocked by this. The telephone rings.

59) Bakers Sitting Room. Night.

JUNO BAKER. Has SARAH heard from her aunt or BRENDAN? No. I'm so sorry. She further apologises for the short notice but would SARAH like to come to dinner tonight? SARAH declines. She has a previous engagement.

JUNO BAKER hangs up. She wont come, she says.

60) Sarah's bedroom. The manor. Night.

K9 has worked out the route. Good! They must start now, while it's still light.

TELECINE 18. Sarah's car. Dusk. SARAH and K9. The car pulls up at a ruin. SARAH says, "Three down, five to go."

Dusk

61) Basement boiler house. Night.

BRENDAN wearily tapping on the pipe. The sound of the door being unlocked and opened. A shaft of light hits BRENDAN. Shadows approach him.

TELECINE 19.

Night. SARAH's torch illuminating a ruined wall. She moves to get back into the car. Inside she shines the torch onto the map. "Two more to go." She looks at her watch. "And it's a quarter to eleven. Oh, K9! What am I going to do?"

K9's probe is scanning the map. Significance of simple cross? That's a chapel. What is a chapel? A sort of church. What sort of church? A private one. One with no parish. K9 says, there's one at the Manor. SARAH switches on in a flash, goes into gear and roars off.

Cut to; the Chapel.

A burning brazier and a low chanting. The coven assembles before the High Priest and Priestess in their horned masks. GEORGE and PETER TRACEY and HENRY TOBIAS in evidence.

BRENDAN is brought in. He is splendidly robed and his eyes are glazed. He is brought before the High Priestess.

Cut to; the MGB roaring through the night. A grim faced SARAH.

Cut to; the Chapel. BRENDAN is now naked on the alter. The ritual proceeds.

Cut to; the MGB. It roars on.

Cut to; the Chapel. The ritual nearing its climax.

Cut to; the MGB pulls up near the Manor. SARAH jumps out. Mistress! SARAH stops. Imperative I accompany. Almost impatiently SARAH lifts K9 from the car and then runs off. K9 follows.

Cut to; the Chapel. Nearer to the climax. The chalice and sacrificial knife being blessed.

Cut to; SARAH reaching a gash in the Chapel wall. She looks in. Stops herself yelling "Brendan!" Begins to move forward. K9 hisses, "Mistress!" She turns. I must precede. She lets him go ahead of her.

The chanting heightens. The High Priest raises the knife on high. K9 extends his blaster. The High Priest is cut down, falling across the supine BRENDAN. As the High Priestess moves K9 blasts again.

Pandemonium in the coven as it cringes in terror at Hecate's familiar. A few then break and run to be cut down by K9. The others cringe. SARAH runs to BRENDAN to cover him and release him. He comes to rather woosily. Those of the coven not stunned by K9 are on their knees chanting, "Hecate, Hecate, Hecate ...". SARAH unmask the High Priestess. She is LILLY GREGSON. The High Priest is unmasked. He is POLLOCK.

What about the Bakers

Sarah jumps too

62) Sitting Room. The Manor. Day.

K9 wears a paper hat, ~~as~~^{do} SARAH and BRENDAN.

The telephone rings.

SARAH: Aunt Lavinia! Merry Christmas to you.
We're all fine. Yes, silly. I mean we're
both fine. I've got a lot to tell you too,
but it'll take for ever and cost a fortune.
I'm going to write a book about it. Goodbye
then. Merry Christmas.

BRENDAN: What will happen to the Commander and
the rest of them?

SARAH: Prison. They attempted murder.

BRENDAN shudders. Mistress? K9?
Significance of Christmas? The significance
of Christmas, dear K9, is that we contrive to
be merry.

End.

A GIRLS'S BEST FRIEND (W/T)

It is December 1981. Christmas is looming.

At her terraced house in South Croydon, Sarah is packing to move. Two removal men are taking packing cases, cardboard boxes and the odd piece of furniture and loading a small furniture van outside.

Sarah is moving to caretake her aunt's house at Moreton Harwood in the Cotswolds. There she will look after her aunt's ward Brendan and mind the market garden business her aunt runs with another local resident, the retired naval officer Commander Pollock. She may also start work on a novel.

Sarah makes her way to the village in her open-topped 1975 MGB. She overtakes the furniture van en route.

Meanwhile, at her house, a sizable manor, Aunt Lavinia is packing for departure to North America; she will be gone for at least a year on a lecture tour. She also hopes to do some research. Brendan helps her pack.

Sarah Jane arrives at the manor. The van arrives and is unloaded. The hall is full of packing cases. Lavinia departs. The packing cases are taken to various rooms. One mysterious one is left. On its side is a label; "For the attention of S.J.S."

Inside the case Sarah Jane discovers K9. They have never met before. He introduces himself and says he is a present from the Doctor. "So ... he hasn't forgotten me," says Sarah Jane.

Brendan is a fourteen-years-old, highly intelligent for his age, though slightly precocious and spotty. His particular field is science, and he inspects K9 and wonders at his circuitry.

Sarah remeets Commander Pollock who has a half interest in the market garden. Now Lavinia is away he obviously plans to do things his way. One can expect him to wander around unannounced. Though civil, he is quite clearly going to ignore Sarah's views about the running of the business.

At some point in the story K9 inadvertently causes damage to the garden. Pollock swears he will punish the perpetrator when he discovers him. This, and Pollocks complete antipathy to computers and the microchip revolution, force Sarah and Brendan to keep K9's existence a secret from him. He must never find out.

The business also employs George, a middle-aged workman, and his son Peter. They may fe^{re}ture if required.

All the initial exposition can be intercut with the beginning of the black magic story in which our three heroes - Sarah, K9 and Brendan - now get involved. They are drawn into intrigue and suspicion - an incident packed story featuring our characters in fastmoving action. There should be no science fiction, and the story should end with a Christmas pay-off.

John

K9 File

Thanks for lending me this.

It's very 'do-able', although I still feel it slightly bite and that the intrigue doesn't really bite.

But I'm sure it will work well on the screen and it's so much better than I had expected from the synopsis. It's greatly helped by the Bakers not being involved in the magic.

Is S-J a bit too aggressive?

See you
A

John Nathan-Turner, Producer 'Doctor Who'

204 Union House

3667

2nd June, 1981

"A GIRL'S BEST FRIEND"

Sarah Bird, Artists' Contracts

Please engage Elisabeth Sladen to play the part of Sarah Jane Smith in a 50-minute programme - "A Girl's Best Friend", working title, (K9 and Sarah show):-

9th November, 1981: opening and closing titles, London filming

10th " a.m.: Read-Thru

12th-17th November: Pre-recording - film

18th November-

1st December: Engagement period Cat II

Studio days are 29th & 30th November in Birmingham and the filming will probably be in the Cotswolds.

Please include special clauses for fight sequences and hair with an option of a further six or seven programmes to be made between:-

1st May and 31st November, 1982

Option to be taken up by 31st January, 1982

Please engage John Leeson to play the part of the voice of K9 in the above production:-

10th November, 1981: Read-Thru - a.m.

12th-17th November: Pre-recording - film

18th November-

1st December: Engagement period Cat II

Studio days are 29th & 30th November in Birmingham and the filming will probably be in the Cotswolds.

Please include an option of a further six or seven programmes to be made between:-

1st May and 31st ^{Nov} January, 1982

Option to be taken up by 31st January, 1982

(John Nathan-Turner)

John Nathan-Turner, Producer 'Doctor Who'

204 Union House

3667

4th June, 1981

"A GIRL'S BEST FRIEND" (w/t)

Anne Vie, Assistant Permissions & Rights

The copyright of K9 has now been settled and we are now definitely proceeding with a 50-minute programme, working title - "A GIRL'S BEST FRIEND" (K9 and Sarah show). Production will commence in November with a December transmission, possibly Christmas (confidential).

(John Nathan-Turner)

CONFIDENTIAL

From: John Nathan-Turner, Producer 'Doctor Who'

Room No. 8
Building: 204 Union House Tel. 3667 date: 4th June, 1981
Ext.: 3667

Subject: "A GIRL'S BEST FRIEND" (w/t) (K9 & SARAH SHOW)

To: M.D.E. c.c.: H.M.E.
H.BBC Records
P.R.M.E.
Exhibitions Manager
Merchandising Asst, Ents.

I shall be producing a 50-minute special featuring K9, entitled "A GIRL'S BEST FRIEND", working title (K9 & Sarah Jane Show). Production will commence in November with transmission in December (confidential).



(John Nathan-Turner)

4th June 1981

A GIRL'S BEST FRIEND (working title
for K9 special)

1) We have agreed to pay a fee of £ for the use of this character created by Bob Baker and Dave Martin. Please amend your copy of the contracts and let me have one signed one in due course.

I enclose a copy of the format and storyline for this programme and would be grateful if this could be treated as confidential.

(Colin Leventhal)
Head of Copyright

vif

| | | | | | | | | |
|--------------------------------|--|--|---------------------------|--------------|--|--------|------------|-----------------|
| and/Series le | A GIRL'S BEST FRIEND (W/T) | | | | STAFF CONTRIBUTION TO PROGRAMMES | | | |
| rogramme e | | | | | Distribution Denotes Recipient | | | |
| sode/ . Title | | | | | To:- Room No. and Building | | | |
| ect nber | | | Prod. Costing Wk(s) | Channel | See Note 1 for the Distribution of this form | | | |
| rogramme ntificat'n nber | 50/LDL D300A | | Studio | NBM | 1. | | | |
| uction (s) | 29 & 30 NOVEMBER, 1981 | | Week(s) | 48 | 2. | | | |
| ing/O.B. (s) | 9 NOVEMBER, 1981 12-17 NOVEMBER, 1981 | | Week(s) | 45 46 | 3. | | | |
| ducer ctor igner | JOHN NATHAN-TURNER | | Room No. / Building | 204 UNION HO | Tel. Extn. | 3667 | Department | DRAMA |
| | | | | File Copy | | | | No of Cop |
| | | | | Date | | 8/6/81 | | * |

A. To be completed as indicated by the Producer and, if required, by Contributor's Personnel Officer.

| | | | | | | | | |
|---|-----------------------------|------------|---------------------|--|---------------------------|----------------------|---------------------|-----------------|
| DO NOT USE MORE CHARACTERS AND SPACES THAN ARE PROVIDED FOR | Card Cd 1-2 | Sc. 3-4 | Project No. 5-15 | Nom. Acc. 16-19 | Agreed Gross Fee 20-26 | Staff No. 27-33 | Ad Cd 34 | |
| | P 6 | | | | | | | |
| | To be completed by Producer | | | To be completed by contributors AO/Pers.O. | | | | |
| Contributors Name and Initial 35-62 | | | | | | Union Cd 63-64 | Perf. Date 65-70 | Fol Cd 80 |
| T E R E N C E D U D L E Y | | | | | | | | |
| To be completed by Producer | | | | | | | | |

B. APPLICATION BY PRODUCER to be submitted in advance (The producer should also complete section A where applicable)

Date(s) and Time(s) of rehearsal tbc

Date and Time of TX/Recording Recording as above Length of Programme 1 x 50'

(a) *I wish to use the undermentioned submitted material (c) *I wish to engage the above mentioned member of staff as a performer as it is not practicable to obtain one from outside sources

(b) *I wish to commission the undermentioned material

Nature of Contribution To write 50-minute script

Reason for use of Contribution Intimate knowledge of K9 and production requirements.

Date(s) and Title(s) of Repeat(s) if known

Length of Contribution

Contributors Designation and Department Contract director

Address to which Cheque be sent Agent: Terry Carney, Eric L'Epine Smith
10 Wyndham Place, London W1H 1AS

Signature John Nathan-Turner (Producer)

C. CERTIFICATE BY HEAD OF PRODUCING DEPARTMENT

The inclusion of this contribution is justified on merit, the reason given for using a member of staff instead of an outside contributor is hereby endorsed and I confirm that it satisfies the Corporation's policy requirements as stated in S.1.211 paragraph 2.

Signature

Designation

Date

Confidential

John Nathan-Turner, Producer 'Doctor Who'

204 Union House

3667

11th June, 1981

"A GIRL'S BEST FRIEND" : 50-MINUTE SPECIAL

ASSISTANT, PERMISSION & RIGHTS, BBC 1 UBS

Further to my memo of 20th May, I now confirm that I will be producing a 50-minute programme featuring K9 ("A Girl's Best Friend" - working title). It will have a transmission in December.

(John Nathan-Turner)

John Nathan-Turner, Producer 'Doctor Who'

204 Union House 3667

18th June, 1981

DOCTOR WHO: ELECTRIC CAR

Head of Visual Effects

Further to our discussions the other week,
have you had any joy with the photos of
the electric car?

(John Nathan-Turner)


jj

General notes (some developed later.)


- 1) Insularity: why doesn't the outside world (the 'real' world) intrude on any aspect of the story. This kind of closed community doesn't exist in this kind of a way.
- 2) Characters: the 'guest' characters, like the tone of the story, are really just stereotypes.
- 3) Story: almost entirely generalised, not accounting for any particularity to its locale or its characters. From the moment when S. dines to "the ghostly" house it's a stereotyped story.
- 4) 'Believability': Surely, not everyone can be included in the coven.
- 5) "Folksiness": the story + characters, are folksy + pseudo-rustic. Not an ounce of real blood in their bodies! And the adults should be seen to be adults, thinking and talking as adults. The 'rustic' dialogue won't do!
- 6) Storytelling: Do we identify the coven-members too early (TK1)? Shouldn't we be unsure for a bit?
- 7) Freshing out: Tony's style is sparse anyway. In a 50', later TX, show it must be freshed out. We want more detail, more complexity. Characters can have individual motivations, individual approaches to events. While plotting is vital, Tony seems to have done this at the expense of any characterisation.


This is why it's a 50 minute show not a 25 minute one.
It gives you time for a proper play!

- 8) Plotting: needs more complexity and the story needs a new, unpredictable booster/new ingredient midway through.

 a) Christmas: interweave Christmas element throughout in what people are doing, what they are talking about.

10) Where is the urgency we asked for. No urgency. No real suspense. Only watered down mystery!

 \Rightarrow His ~~two~~ dimensional. It must be three dimensional in plot, character and action.

 It is as if Terry has organised his well tried set of story telling devices without a real story to tell. Some of it seems like struggling for an idea!

Sarah:

Sarah is 30 (approx); educated; intelligent; a successful journalist with many contacts and friends in many different fields.

Whatever else she is, she isn't a little girl lost.

Her approach to the enquiries does smack of the latter. She never consults anyone outside the environs of M. Harwood; she takes everything people tell her at face value; she doesn't inform the police at the correct moment; she swallows Pollock's advice (eg. Does he really know Ch. Sup. Philips: surely no one is above suspicion, especially Pollock?); she overlooks Pollock's reference to the Chapel in/around the manor.

X And wouldn't the city girl find the rustic - parochialism of the Tracey / Lilly kind slightly comic. Or anyway, have to make adjustments to her normal way of treating people?

Suggestions: That she looks for help outside M. Harwood, albeit it proves unforthcoming; that she finds an ally in the local community who is not in the cover (see note) eg Tobias — is the obvious person; that we see her buying the midnight oil and not acquiescing always to the "nothing can be done tonight" argument.

Sarah / K9

Sarah + K9 don't know each other. While K9 behaves 'normally' with people immediately, Sarah must "get to know K9". We must see a development in their relationship: in her attitude towards him.

Suggestions: maybe she doesn't understand his potential immediately and discovers that he can do certain things — eg. assimilating the encyclopedia — far quicker than she can. K9's weaponry would cause interest — when he zaps Tracey (which she must hear about from Brendan).

IE. Their relationship is taken for granted whereas it should be seen to develop from one of strangers to one of colleagues. Brendan might be an intermediary in this: he could point out that a computer of K9's designation can perform certain functions. Sarah could learn of this with surprise, and wait to be convinced.

This development (of the relationship) would greatly help as a backbone to the story. There must be a variety of ways in which this could be done.

Brendan

Potentially the character with the least problem!

But he is Lavinia's ward. He would therefore know Pollock, the Traceys and everyone else. As he is written at the moment he seems as new as Sarah (eg "This man Pollock is going to be difficult to get on with").

Why didn't he bring Pollock or a family friend when no one turned up to meet him? And the school certainly wouldn't have let him sit around so long!

The Brendan/K9 relationship is potentially very nice. But again, everything seems a bit taken for granted, although there are scenes where Brendan becomes acquainted with K9's knowledge. Couldn't we see K9 putting together a picture of Brendan — asking him questions about school etc?

If Tracey knows Brendan, he would expect him back from school as well. He can't say "Brendan?" in TK3.

The Black Magic angle

This could be thought through much further.

All we have at the moment is an unexplained / undeveloped ritualism. Everybody in the neighbour~~hood~~ is involved from ill educated garden hands to newspaper editors and the middle class Bakers. What we never find out is "why?". People don't subscribe to notions of "placating the gods" after a bad year unless given very good reason to. It's conceivable that the Tracys might be manipulated into such a belief by more intelligent people who wish, for some reason, to subjugate them or wish them to perform dastardly deeds on their behalf. But there is nothing in the story to suppose this motivation.

So — another angle or final twist really is needed to give it a baste air of credibility.

Furthermore (see other note) what we do have is generalised. The only thing that will make it work is a uniqueness and originality. Just what are the particular black magic stones and suspicions of the cottwolds. This is what Cthulhu, or Doctor Who, used to call 'copy and patch'. IE It's infinitely applicable and not unique, or growing out of, the particular locale or story.

And there is no way that the idea of a human sacrifice — a pretty drastic idea in any context — can be justified in the kind of black magic story we have heard.

like so much else in this story, it must be brought back to a real world where the intention to murder must be motivated by a pretty extreme situation. Just what does Tobias, for example, think such a murder will achieve. Surely he doesn't believe it will help the soil!

Potter

Almost works. We must know why he's involved in all the hooker, however.

And just what is his background? What are his interests? What kind of man is he when he was at sea?

He must not become another stereotyped ex-major eg. his lines about Sarah being "a bit weird" and "TV" are those of a two dimensional cypher!

His conflict — temperamental apart from age — with Sarah is definitely underwritten. I had seen this as much more sophisticated: he sounding her out, her parrying.

I had also seen him as a running character. Like all his Coven colleagues he can't appear again as he'll be put inside for attempted murder, incitement to murder etc etc.

Perhaps we should re-think his role in the covers. Perhaps he should become S's ally and thereby they maintain an uneasy truce.

Lavinia

Lavinia's sudden disappearance is the entrance to the story — to Sarah's suspicions etc.

But what actually happened. We learn at the end that she is in America, fit and well, and has not been sacrificed, kidnapped etc etc.

Surely she would have sent a letter/cable to Sarah (or did Lily sabotage it)? Surely she would have fully briefed other people on her departure etc. She would certainly have told Brendan or his housemaster (she went 4 days ago and Brendan's been waiting a week!).

There seems to be an awful lot unexplained. Terry wants to use her as a device to get into the story and a mystery/misleading concern for the audience. Fine. But he must iron out the holes. (to mix a metaphor!).

page

Detailed points:

1. Why is there a newspaper burning on the altar? Is it like sticking pins in a doll?
2. Who is Mrs Jeffries: flesh it out. Is she a char-lady or a friend? If she's a friend it might be difficult to cover the necessary exposition: she would know it all already. Is she going to oversee S's empty house?
1. Doesn't Sarah know Pollock? Why doesn't she ring him? If she has never been to M. Harwood, where did she get the key? Sort it out!
2. Who put the newspaper in the sitting room?
3. Tracey's arriving with tea: very weak. And we never hear if S. had it or not. She goes to the phone + we never see them again.
7. Lilly Gregor and her post office is very 1950's. Straight out of Agatha Christie + End Myrtles. Can she really be a witch? And is Cover the right word to describe the goings on?
6. K9's discovery — Sarah's reaction. Discuss. It's still not quite working.
6. K9's recharging systems: Sort it out. It's not consistent at the moment and very obviously a device to put him out of action and expose our human heroes.
- 7.7. The market garden: must be set up as a bigger part of Manor life, and Aunt Caroline's life, if people are going to talk about it so much. Perhaps the walls of the sitting room should be covered with planning drawings "Phase 1" "Phase 2" etc. It is A. Lavi's obsession!

6.7 Could Brendan be more spirited? Then discover he knows better!

7 TK 5: G. Tracey watching. Why? Wherein lies the threat?

8 K9's "strong paranormal forces": a) gives the game away b) he's only a computer. He can't detect forces "beyond normal explanation" because, to him, everything can be explained.

8/9 What do the Traceys want by entering the manor at this stage of the story?

9 Storytelling: TK 6: K9 in the garden

21) Hear a crash — we don't know what
TK 6) we find out what it was.

10 Could K9 actually be mistaken for a dog?

What is Tracey's reaction to a metallic rap from K9: the aftermath?

Is the chapel reference a giveaway?

11 What is Tracey threatened with? By whom? Poison?

12 Why is Brendan kidnapped? They don't need a human sacrifice until p. 17? And why do they want Brendan as the victim?

How does old man George remove him on his own?

13 Dumb policemen — get them out!

16. Plover would have noticed that she didn't have the holdall when she came out of Tracey's.
Tracey would have discovered the bag earlier.
The bag would have to be very large to take K9.
It's altogether a very clumsy device for getting K9 to eavesdrop.
17. Why doesn't Brendan recognise his assailant?
17. Who does Tracey telephone? Plover?
19. Who owns Jasper - Plover or Tracey?
21. How does K9 deduce Brendan is to be the victim?
21. Wouldn't there be a map in the house? Getting hold of a map really holds the story up.
24. What is the significance of the coven's need for a 13th member after Helen's death? And who is it?
25. What is the reaction of the coven members to the unmasking of Plover & Lily? Have they been duped?

Is the dog murder plausible?

File

Thurs P.m.

JOHN:

Here's a bit more on A girl's best friend...

I think it would be stronger if K9 wasn't discovered until SJ arrives at the country house. That way we can hold the dogs entrance, and teaming up with SJ, until a little bit into the story (ie 15 mins). I don't think it should be divided in two - first SJ meets K9 and Brendan, then they have an adventure. If the two can be integrated a bit more, it would be better.

The whole to fill is why the dog has been sent to her. I don't really go for the Master element. I don't think the Master should be involved in this idea (he's from Who) and I can't see why he should want to send a replicate K9 to an old companion. I think we have to find another reason/motive here.

I've put in some other bits and pieces about Pollock and the nature of Lavini's business and SJ's immediate past. They're really just suggestions which we can discuss...on Monday?

love,

Alpha Romeo in Golf Three Union.

ARTIST INTERVIEW

DATE... 24/7/81.....

PRODUCTION..... K9

NAME... IAN SEARS..... AGE RANGE... 18 (19(JULY 82)).

AGENT... ANNA SCHER (SANDRA SCOTT) AGENT
Tel. No.:... 278. 2101/2

HT: 5'6"

EYES: BROWN.

EXPERIENCE:

Trained at Anna Scher. - starting in 1978.

Full member:

'To Serve Them All Days'. Ep 12.

Play - Thames this summer..

Ban London.

Lots of other TV

8st 10lb!
35" chest.

COMMENTS:

3 working

Slain.

Looks Jewish.

Good!

V. Interesting reading

Took direction well

off - accent. tho'

HAIR: agreed to it
being dyed
OPTION: ✓

Re-call: Saturday 12th September: 10.30

12th → 15th OCT.

21st →
This weekend

Re-Call

THE BRITISH BROADCASTING CORPORATION, BROADCASTING HOUSE, LONDON W1A 1AA

Service BBC 1 Date of issue 4th August 1981

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| P6 | 07 |

c.c. John Nathan-Turner

| Project No. | Nom. A/C | Fee | Name of Programme, Title of Work and Author | Date of Broadcast |
|---------------------|-------------|-------|---|----------------------|
| 5-17 | 18-21 | 22-28 | non-punch | 67-72 |
| <u>10/L01 13004</u> | 0106 | | <p><u>A GIRL'S HEART THROB (19 INTUITION)</u></p> <p>Commissioning fee for the composition and recording of the opening and closing music (in collaboration with Piachra Trench) for the above programme which may become a series. Fee to cover half interest.</p> | |

Authorisation Greenley Moor

John Nathan-Turner, Producer 'Doctor Who'

204 Union House

3667

15th August, 1981

K9 SPECIAL

Manager Series/Serials through H.S.S.D.Tel.

Please engage John Black (agent Peter Murphy at Spokesmen) to direct 'K9 Special' - overall dates 21st September to 25th December, 1981 (Birmingham studio).

(John Nathan-Turner)

JJ

From: Production Associate, "A GIRL'S BEST FRIEND" *File*
Room No. & Building: 203 Union House **Tel. Ext.:** 4111/7766 **date:** 17.8.81.

Subject: "A GIRL'S BEST FRIEND" SIGNATURE TUNE 50/LDL D 300A

To: Sarah Bird, S310 Sulgrave House cc John Nathan-Turner

As discussed this afternoon, would you please book Mr. Brian Hussey as the only musician for the recording of the above signature.

Hissaddress is :

Tel. no.:

The session will be on Sunday, 23rd August, 1030-1330, At Radiophonic Workshop, Maida Vale. He is a percussionist and will be bringing a full drum kit so I would suspect he will be entitled to portorage.

As discussed, although this is a one-off programme we hope it might go to a series, so if there is some sort of all rights contract you could do etcetera, etcetera...

| | | | | | | | | |
|--------------------------------|--|---------------------|--|------------------------|--|-----------------------|--|-----------|
| Strand/Series Title | | | | REHEARSAL ROOM BOOKING | | | | |
| Programme Title | | | | Distribution | | Denotes Recipient | | No of Cop |
| Episode/Sub. Title | | | | To:- | | Room No. and Building | | |
| Project Number | | | | Studio Bookings | | 4047 T.C. | | 5 |
| Prod. Costing Wk(s) | | Channel | | | | | | |
| Programme Identificat'n Number | | Studio | | | | | | |
| Production date(s) | | Week(s) | | Producer | | 204 Union Ho | | 2 |
| Filming/O.B. date(s) | | Week(s) | | Director | | 204 Union Ho | | 1 |
| | | | | Sup. (Reh. Props) | | Victoria Rd, N. Acton | | 1 |
| | | Room No. / Building | | Tel. Extn. | | Department | | |
| Producer | | 203 UNION HO | | 3667 | | S/S | | 1 |
| Director | | 166A BC B'HAM | | 2133 | | DESIGN | | |
| Designer | | | | | | Date | | * |

Two copies of this form will be returned by Studio Bookings to the Producer quoting costs: (PART 2)
One of these two copies, signed by the Producer, will be returned to Studio Bookings: (PART 3)

PART 1 Mark-up date(s): 18th November, 1981

First reh. date: 19.11.81 Last reh. date: 28.11.81

Details of Saturday afternoons or Sundays if required (state dates and times):
Saturdays required

If two rooms are required, state dates and reason (i.e. dancers, singers, etc.):

Any other details (i.e. large composite sets, minors in cast, etc.):
Large room preferred owing to large composite sets at Television Rehearsal Rooms, North Acton, please.

Signed Jane Judge Date 1.9.81

PART 2 The following rehearsal facilities have been booked for this production

Room302...T.R.R.

Total no. of days 11 at £92 TOTAL INTERNAL COST £1012 Facility Code J 30

Signed D. Hutton Date 30th October 1981

Although every effort will be made to provide the actual rooms mentioned above, A. (1) to H.S.M. Tel. reserves the right to deploy rehearsal rooms to productions according to prevailing circumstances.

PART 3 I accept the above booking

Signed Jane Judge Date 4.11.81

K9 & CO. D I A R Y

5th)
6th)

CAMERA RECCE

COTSWOLDS

Mon. 9th Nov.

Tue 10th Nov.

READ THROUGH & REHEARSAL

Room 502 T.R.R.

Wed 11th

(DAY OFF)

Th. 12th

TITLES FILMING & TRAVEL TO LOC.

COTSWOLDS

Fri 13th

FILMING

Sat 14th

Sun 15th

Mon 16th

Tue 17th

FINISH FILMING & TRAVEL

Wed 18th

(DAY OFF)

Th. 19th

MARK UP REH. ROOM & (DAY OFF)

Fri 20th

REHEARSAL

Sat 21st

REHEARSAL

Sun 22nd

(DAY OFF)

Mon 23rd

REHEARSALS

Tue 24th

Wed 25th

Th. 26th

Fri 27th

Sat 28th

(DAY OFF) & TRAVEL TO B'HAM

Sun 29th

STUDIO 'A'

Pebble Mill

Mon 30th

STUDIO 'A'

Pebble Mill

Tue 1st Dec.

GALLERY ONLY 1400-1800

Pebble Mill

Wed 2nd

FINE CUT FILM VIEWING

Pebble Mill

Th. 3rd

COMPOSER SEES VHS OF FINE CUT

London

Tue. 8th

VT EDIT 1430-2230

Pebble Mill

Weds 9th

REVIEW WITH COMPOSER OF EDITED PROG.

London

Sat. 19th

SYMPHER DUB

Pebble Mill

John Black
(by hand)

14.9.81

Dear John

Pollock was written for Bill Fraser. If you agree we should offer it to him, please let me know when you have read the script.

A handwritten signature, possibly reading 'JL', is located below the typed text.

Eric Seward, Script Editor 'K9 AND COMPANY' (W/T)

212 Union House

3671

21.9.81

K9 AND COMPANY (W/T): NEG CHECK

Jane Evans, Room 11 The Langham

We are producing a 50-minute special programme entitled 'K9 AND COMPANY' which uses REUTERS as the employer of one of the major characters.

I would be grateful if you could confirm the above is acceptable.

(Eric Seward)

jj

| | | | |
|--|---|------------------------------|--|
| DEPT. DRAMA SERIES/SERIALS | From JOHN NATHAN-TURNER | | |
| PRODUCER OF K9 AND COMPANY (W/T) | | | |
| Script Editor ERIC SAWARD | Project No. 50/LDL D300A | Duration 50 MINUTES | |
| Title of Play, Series episode or Serial K9 AND COMPANY (W/T) | | | |
| Author (and Translator) TERRANCE DUDLEY | Dramatised/ Adapted by | | |
| Director (if known) JOHN BLACK | Rec. Wk. & Day (if known) WK 48, 29 & 30 NOV 1981 | TX Week & Day (if known) TBC | |
| Studio B'HAM | Cast * XXXXXX (2000us) / Medium / XXXXXX (2000us) | | |
| Approx. No. & Type of Sets | Possible Film Req. WKS 45 & 46, 12th - 17th NOV. 1981 | | |

TYPE OF DRAMA Modern or Period (give date)

Comedy, Drama, Suspense, Thriller, etc.

BRIEF OUTLINE OF PLOT (Information in brackets NOT FOR PUBLICATION)

In the village of Moreton Harwood, a coven of witches meet and ritually burn a photograph of Lavinia, Sarah Jane Smith's aunt. Two weeks later, when Sarah Jane arrives at the village, she finds Lavinia has prematurely left on a lecture tour of the States without leaving any message, although George Tracey, one of Lavinia's market garden employees, mentions that a telegram had been sent. To add to the confusion, Sarah Jane receives a 'phone call from Brendan, Lavinia's 14 year old ward, demanding to be picked up from the station. He has arrived for the Christmas holidays. Later, Sarah Jane meets Commander Pollock, part owner of the market garden. Although polite, he is not pleased to see Sarah Jane and Brendan, and neither is he very positive concerning Lavinia's disappearance.

Because of all the rushing about, Sarah Jane has not had time to open a mysterious crate Lavinia has been storing for her. Much to her amazement it is K9. Brendan, who is fascinated by robotics and computers, instantly falls in love with him. Sarah Jane, who appreciates the Doctor's gesture of good will, sees it as yet another problem.

In an attempt to trace the telegram mentioned by George, Sarah Jane goes to the local post office. Lilly Gregson, the post mistress, is unable to help although she mentions how Lavinia had written to the local newspaper complaining about the activities of a witches coven in the area, and the savage reaction it had brought.

Meanwhile, Brendan and K9 have been looking over the market garden and find the condition of the soil leaves a great deal to be desired, which upsets Commander Pollock. On returning from the post office, Sarah Jane hears that she has been invited for drinks by Juno and Howard Baker. She decides to go, but while away, George and Peter Tracey break into the house. Although K9 fights them off, they both escape. But back at the Tracey's cottage, George believes K9 is familiar of Hecate, the goddess worshipped by the local coven.

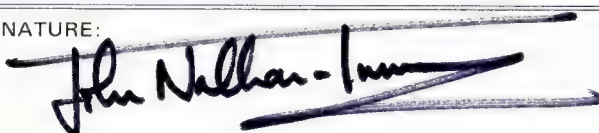
Things get even worse when Sarah Jane discovers both Brendan and Peter Tracey have disappeared. Getting little positive help from the police, (the sergeant is a member of the coven) K9 is planted in the Tracey's cottage. He overhears conversation stating that Brendan is to be used as a blood sacrifice to ensure a fruitful future harvest. Sarah Jane is flabbergasted. From books in Aunt Lavinia's library, she learns that the winter solstice, the 22nd December, is very important for witches, and that witches power (cont...)

ANY OTHER POINTS (e.g. names of leading artists if known)

Starring Elisabeth Sladen as Sarah Jane, John Leeson as the voice of K9, Bill Fraser as Commander Pollock and Mary Wimbush as Aunt Lavinia.

First spin-off from 'Doctor Who'. Christmas transmission.

PRODUCER'S SIGNATURE:



Date:

25/9/81

(...cont)

is increased if the coven meets on hallowed ground. With the solstice the following day, Sarah Jane, with the aid of K9 and an ordnance survey map, starts to visit all the local churches, but with little success. With time and churches running out, Sarah Jane seeks comfort from Juno and Howard Baker. But instead they humour her, trying to prevent her from continuing with her search. But Sarah Jane isn't deterred, especially when K9 notices there is a private chapel at the local manor house. Sarah Jane speeds there and finds the coven complete with Brendan stretched out ready for sacrifice. K9 and Sarah Jane charge in, K9's laser making short work of all resistance. They unmask the High Priest and Priestess and find they are Commander Pollock and Lilly Gregson.

With Brendan safe, they all spend a happy Christmas at the Baker's house. Although they had behaved most suspiciously, they turn out to be completely innocent. To complete their day, Aunt Lavinia phones. She is safe in the States).

K9 AND COMPANY

Terence Dudley

Thank you for your notes on 'K9 and Company'.

- (1) The first part of this point I apologise for. The script has now been amended to state Sarah Jane worked for Reuters.

Ethiopia was changed to NATO simply because NATO is faceless, as Ethiopia is rather an unstable country, between now and when the show is transmitted, a lot could happen. What is an innocent remark today could prove embarrassing later.

- (2) Again apologies. This has now been amended.
- (3) Lilly Gregson's rum could become a focus point of how this character is to be played. She could turn into something rather bizarre. As she is one of the leading villains, and her later discovery important to the story, it might be better if we lost some of the eccentricity.
- (4) I read Sarah Jane's phoning the police as one last desperate attempt to convince them.
- (5) The reason the additional dialogue was inserted was to clarify rather than hinder the story. For example, the missing telegram hadn't been explained.

I think you must have misread the script; no-where in the new dialogue does it state the coven has been revived. In fact Howard's last speech on page 132 states the reverse.

The reaction of Sarah Jane to Brendan's attempted murder is one way of leading into the following speeches explaining the coven. To say reacting to attempted murder is unsophisticated seems to me a strange comment. Most people would be disgusted at the thought of human sacrifice. I hope Sarah Jane would be too.

If you want to discuss the script further, perhaps we could arrange to meet.

(Eric Seward)

Eric Saward, Script Editor 'K9 & Company'

202 Union House

3671

30th Sept., 1981

K9 & COMPANY

John Black

Page 37 of the 'K9 & Company' script should be amended to read "December 18th" and not the 15th as stated.

Also last line on page 11 should be amended to read "That's who I was working for".

Apologies for not noticing it earlier.

(Eric Saward)

jj

Ext.3229/5184

1st October, 1981

Ms Mona Bruce,

Dear Mona Bruce,

Would you be prepared to consider the part of Aunt Lavinia for this Christmas Special, "K9 and Company". Since she only appears at the beginning and end, the part is obviously not large, but it is very important to the play. It would only involve a week's work (and that not arduous) from 23rd/24th November to 29th/30th November, so conceivably it might fit in with other things.

If you are willing to consider it, then perhaps we could meet. I should perhaps add that I am thinking about one or two other people as well.

Hoping it may be of interest to you.

Best wishes,

Yours sincerely,

(John Black)
Director.

(HT)

✓ JOHN RAPLEY

Cat 1

Oct '81

Rolf Kruger 370 1371

✓ MICHAEL BARRINGTON

Cat 1

1980

Derrick Marr. 486 1603/7760.

(LGS)

~~LILA KAYE~~

~~Cat 1~~

~~'78~~

~~Special low~~

~~Mar '80~~

~~Plant & Freppelt 636 8830/9071.~~

✓ PEGGYANN CLIFFORD

Cat 1

July '81

(Peter Skellern)

Bill Mclean 789 8191/2

(PATSY BYRNE

Cat 1

1980

Crank Assoc.

(BETTY BENFIELD

no info.)

✓ GILLIAN MARTELL

Cat 1

Play for Today

Crank Assoc. 734 2167

~~BRIGED ~~MOLEY~~~~

Cat 1

'80

LWA (Talent) 430 0727/8

(JB) ✓ VERONICA STRONG

Cat 1

Bryan Drew 437 5217/4502

ERIC / JNT

82

Sally Pearson 2616

Costume Asst on

'K& Co'

Is — "

'Wellington' Public School —
(college)

Real or fictitious?

for costume for

Brendan.

check with TD.

Wellington

S/W (Somerset)

neither wears college uniform —

no jeans formal
Smart
dark flannels trousers
B/Black shoes
Sports jacket
Sweater / jersey + V neck
collar + tie

Suit for church
Enchance

Out tie to tie
outings: (games)
normal rig

Library Tower museum
(Suits)
Brendan - camp school
on A/C Xmas
formal well turned out.

'K9 AND COMPANY'

INTERVIEWS FRIDAY 2nd OCTOBER

1000

~~MARY WIMBUSH~~

1030

~~ADAM GODLEY~~

1050

1110

~~ROY BOYD~~

1130

~~COLIN JEAVONS~~

1150

~~JOHN HALLAM~~

1210

~~ROSEMARIE MACVIE~~

Please ring x3229/5184
when the above arrive.

John Black's office

October 4th 1981

To dear John,

I'm enclosing a copy of my notes
to Eric Seward in reply to his. They'll
be self-explanatory.

As always,

10/7

Eric Seward, Script Editor 'Doctor Who'

K9 AND COMPANY.

October 4th 1981.

SARAH JANE'S assignment in Ethiopia was to establish her in an "out of touch" situation, as well as to suggest her assignments are tough. NATO's "facelessness" is a matter of opinion. Ethiopia has always been unstable. I wrote nothing about Ethiopia; not even an "innocent remark today" which "could prove embarrassing later." Comment concerning the North Atlantic Treaty Organisation, however, could be most embarrassing. I'm unable to follow your reasoning.

LILLY GREGSON'S rum is a matter of characterisation, and an important one. It is for the Director to judge the balance that might tip towards anticipating the denouement or developing "into something rather bizarre." I can see no "eccentricity" in taking a tot of rum in tea. It is a wide-spread taste that is, perhaps, not within your experience. My view of eccentricity in this regard would be a taste for whisky and lemonade or chocolate sauce on herrings. Chacun a son gout, but it is my script.

SARAH JANE telephoning the police was preparation for the police intervention. Without that intervention there is no need for the preparation. It is profligate to light a set-up in a night shoot for a sequence now rendered unnecessary.

With the exception of the line concerning the cable your additional dialogue is anathema. Not that I think the non-existence of the cable needs explanation since it is explained retrospectively through the discrediting of the villains. But the line, "I asked Bill Pollock to cable on my behalf" is not in the least offensive to me since it is well-timed and well-placed.

The last five speeches on page 133 do not "state" the coven has been revived but the implication is clear and this negates all the craft that has gone before.

With humility I would aver that I have not misread the script; neither yours nor mine.

Your dialogue begins;

SARAH JANE: I still don't understand how such a coven could exist.

and thereby hangs an aventail!

This speech issues from your mouth not that of SARAH JANE'S who has experienced the reality of the coven. Because you haven't this experience you suggest that such experience cannot exist even for other people and, therefore, needs explanation. It's also more than likely that you haven't met three strange women who proclaimed you King of Scotland after inviting you to take a tass of tea with a tot of rum in it.

It is out of character for SARAH JANE, an experienced journalist, to exclaim (nearly four days after the event) "I mean, they were actually going to murder Brendan."

Ugh!!!

The arrest of the coven would have been the lead story in all the Nationals during December 23rd and 24th and covered widely on television. SARAH JANE herself would have been hot to file a story. Do you think it even reasonable that she could utter such a dreadful line as "I mean, they were actually going to murder Brendan," four days later? She was there; the BAKERS were not.

SARAH JANE'S reaction to the attempted murder of BRENDAN is a matter for the Director and Elizabeth Sladen. I would hope that SARAH JANE'S horror, disgust and relief would match yours and mine at the time of the act and not go quivering on for four days even if it is succeeded by SARAH JANE; Clot!

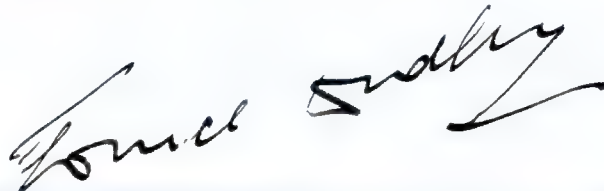
Again, as with the rum, the experienced writer is well aware of the contribution to be made by Performer and Director - particularly if he is a performer and director himself.

The last two speeches on page 133 are rubbish - and unnecessary rubbish. The

Nationals would have had a field day at the expense of HENRY TOBIAS as editor of the local paper. The traditional role of the coven would have been examined in some depth and the Black Art doesn't depend on a male leader with "a very strong driving force" - particularly since its ceremonial structure is matriarchal.

I repeat; witchcraft is a fact. Belief in its practice doesn't have to be suspended therefore. Belief in its potency is irrelevant. Joan Elliot tells me there's a self-professed witch in BBC Engineering. I suspect there's one on the Board of Management.

Many thanks for letting me know about the "Black Orchid" reading. I'll try to make it but I'm editing that day. If I can I'll be on time so please don't wait. If I don't make it please give my regards to everybody - and good luck.

A handwritten signature in black ink, appearing to read "Terence Dudley". The signature is stylized with a large, sweeping "T" and a long, horizontal stroke at the end.

Terence Dudley.

From: David Reid, Head of Drama, Series/Serials, Television
Room No. 8
Building: 406 Threshold **Tel. Ext.:** 2234/6 **date:** 5th October 1981
Subject: K9 AND COMPANY
To: John Nathan-Turner

7 OCT 1981

From experience I know that you get a lot of complaints the moment you start showing witchcraft rituals. You'll probably get round robins from church congregations etc. and a lot of 'disgusteds' who object to children seeing it etc. So, wherever possible, stick to the 'thriller' elements of the story rather than the Black Arts.

To be practical and stop us getting into any 'religious' arguments you should cut P.77 'Act of God') P.133 'Keep the faith alive' and be excessively careful with P.131 'the blessing'. It will certainly help our case if you keep design away from inverted crosses or other anti-Christ suggestions - i.e. concentrate on the people. P.130 - You obviously can't have Brendan naked on the altar so you'll have to go the other way and invent a ceremonial robe for him.

The story works well but you must take seriously the line of attack that will be levelled against you and one possible course might be to suggest that this is a very ancient Black order specific to that locality and not representative of witchcraft as a whole thereby getting rid of the criticism that witchcraft exists as a force today.

misusage of
quote
- fight this

David Reid

(David Reid)

DP

misuse of
matriachial
figure goddess
'eclectic'.

John Nathan-Turner, Producer 'Doctor Who'

204 Union House

3667

5th October, 1981

K9 & COMPANY (A GIRL'S BEST FRIEND)

Sarah Bird

Please engage IAN SEARS (agent Sandra Scott at Anna Scher, 278 2101/2) to play the part of BRENDAN in the fifty-minute programme 'K9 & COMPANY' (A Girl's Best Friend).

10th November, 1981: Read-Thru - am
12th-17th November: Pre-recording - film

18th November -
1st December: Engagement period Cat 11

Studio days are 29th & 30th November in Birmingham and the filming will probably be in the Cotswolds.

Please include an option of a further six or seven programmes to be made between:-

1st May and 31st October, 1982

Option to be taken up by 31st January, 1982.

Dictated by John Nathan-Turner
and typed & signed in his absence
by:

(Secretary)

INTERVIEWS "K9 AND COMPANY"

MONDAY 5th OCTOBER

Please ring John Black's office x3229/5184
when the following people arrive.
Thank you.

1030 VALERIE LUSH

1050 ADAM RICHARDSON

(PT)

1110 JEREMY CLAY

1130 ANTHONY COLLIN

1200 ALAN PARNABY

1220 BRENDA COWLING

X 2247

VLBONT

From: David Reid, Head of Drama, Series/Serials, Television
Room No. 6 Tel.
Building: 406 Threshold Ext.: 2234/6 date: 5th October 1981
Subject: K9 AND COMPANY
To: John Nathan-Turner

7 OCT 1981

From experience I know that you get a lot of complaints the moment you start showing witchcraft rituals. You'll probably get round robins from church congregations etc. and a lot of 'disgusteds' who object to children seeing it etc. So, wherever possible, stick to the 'thriller' elements of the story rather than the Black Arts.

To be practical and stop us getting into any 'religious' ^{arguments} you should cut P.77 'Act of God', P.133 'Keep the faith alive' and be excessively careful with P.131 'the blessing'. It will certainly help our case if you keep design away from inverted crosses or other anti-Christ suggestions - i.e. concentrate on the people. P.130 - You obviously can't have Brendan naked on the altar so you'll have to go the other way and invent a ceremonial robe for him.

The story works well but you must take seriously the line of attack that will be levelled against you and one possible course might be to suggest that this is a very ancient Black order specific to that locality and not representative of witchcraft as a whole thereby getting rid of the criticism that witchcraft exists as a force today.

David Reid
(David Reid)

DP

K9 & Co.

Note your comments on 'K9 & Company' - will certainly be very careful with the 'anti-Christ' aspects of the script & production thereof.

However, I would like to retain 'Act of God' as p.77 as this is in this instance, purely insurance jargon but is necessary for the narrative line. We haven't yet decided about Brendan on the altar. Obviously if he were naked once again we'd be very careful in the way the sequence is shot. As the black magic aspects of the story are eclectic, I don't feel we could in any way, pro

Eric Seward, Script Editor 'K9 & Company'

212 Union House

3671

9th October, 1981

K9 & COMPANY

Terence Dudley

Paragraph 1. We already know Sarah Jane is tough. She spent quite a long time with the Doctor. We're not coming to her as a new character. She has a very long history.

2. Although you pointedly state it is your script, a fact I am only too well aware of, but the Producer asked me to remove the rum sequence.

3. Your point is taken. The scene will be removed.

As to the remainder of your memo. So much of what you say about Sarah Jane and her reaction is neither implied nor stated in your script. You also talk as though the script is taking place in real time.

Your original penultimate scene did not, in any way, wrap up what had gone before. You may find the new lines an "anathema", but they are there for a reason. You state it all in paragraph 2, page 2 of your memo: "Because you haven't this experience you suggest that such experience needs explanation." That is exactly how I am looking at the script, as a member of the audience. What you have written isn't clear. Witchcraft, I accept, is a fact, but like many other accepted facts, they sometimes need clarifying or explaining and not just stated as though it is expected everyone will understand. That is arrogance.

I would be grateful if you wouldn't litter your memos to me with "Clot", "Ugh!!!" and refer to new lines as "... rubbish - and unnecessary rubbish." It's totally unnecessary and isn't conducive to a positive working relationship. Neither is the patronising tone you adopt.

The Read Through for "K9 & Company" is provisionally booked for the 10th November. I will let you know if this date changes.

(Eric Seward)

From: AFM to John Black

Room No. &
Building: 104 Union House

Tel.
Ext.: 3229

date: Oct 9th 1981

Subject: Photo Call at TVC "K9 and Company" 50 LDL D 300A

To: Nigel Jones

c.c. Ann Arnold
Susie Bancroft
Mike Preece
Anji Smith
Bob Gabriel
Prod. File

The photographic studio has been booked for a portrait session with Mary Wimbush at 3.00p.m. on Tues.Oct. 27th at Television Centre.

The studio will be available from 1.30p.m. for any set/prop dressing required.


Sue Hedden AFM

INTERVIEWS FRIDAY 9th OCTOBER

K9 & CO.

DIRECTOR JOHN BLACK

Room 104 Union
x3229/5184

Please ring the above extension when the following people arrive. Thank you.

1010

1030

~~JOHN~~ RAPLEY

(Henry Tobias)

1050

~~FRANCES~~ WHITE

1110

PEGGYANN ~~CLIFFORD~~

1130

~~MICHAEL~~ BARRINGTON

1200

LINDA POLAN

1220

~~BRIDGED~~ MACKAY

1430

GILLIAN MARTELL

1450

GEORGE LITTLE

1515

~~JOHN~~ QUARMBY

1700

VERONICA STRONG

Assistant to John Black, Director "K9 & Co."

104 Union House

3229/5184

12.10.81

K9 & COMPANY : PHOTOCALL

Stephanie

Project No.: 50/LDL D300A

Further to my 'phone call to you on Friday, could we please book a dressing room on Tuesday, 27th October from 1.30pm onwards in Green area for MARY WIMBUSH who is attending a photo call in the photographic studio. Thank you very much.

(Yvonne Collins)

| | | | | | | | | | | |
|--------------------------------|--|------------------------|--|------------------------------------|--|-----------------------|-------------------|------------------------|-----------|---------------|
| Strand/Series Title | | | | VISUAL EFFECTS REQUIREMENTS | | | | | | |
| Programme Title | | | | Distribution | | | Denotes Recipient | | No of Cop | |
| Episode/ Sub. Title | | | | To:- | | Room No. and Building | | | | |
| Project Number | | Prod. Costing Wk(s) | | Channel | | Visual Effects Org. | | GO7 250 Western Avenue | | 2 |
| Programme Identificat'n Number | | Studio | | | | Rigel Jones | | 20527, Mill | | |
| Production date(s) | | 29/30 Nov. Pebble Mill | | Week(s) | | | | | | |
| Filming/O.B. date(s) | | 12.-16 Nov. | | Week(s) | | | | | | |
| Producer | | John Nathan Turner | | Room No. / Building | | Tel. Extn. | | Department | | |
| Director | | John Black | | 104 Union | | 3229 | | | | |
| Designer | | Rigel Jones | | | | | | | | |
| | | | | | | | | File Copy | | 1 |
| | | | | | | | | Date | | Oct. 13th '81 |

| | | |
|--------------------------|---------------|------------|
| Rehearsal Room Phone No. | Film Location | Date Rec'd |
| | Cotswold Area | |

| | | | | |
|--------------------------------|------|--|-------------------------|------------|
| PLEASE ATTACH MARKED-UP SCRIPT | | | VISUAL EFFECTS USE ONLY | |
| DATE REQD. IF KNOWN | ITEM | DESCRIPTION — PLEASE STATE WHETHER REQUIRED FOR STUDIO OR LOCATION | EFFORT HOURS | MATERIAL £ |
| | | <p><u>LOCATION FILMING</u></p> <p>The following will be required for filming in the Cotswold Area. At the moment the dates are 12-16th Nov. inc.</p> <ol style="list-style-type: none">Operational K9 - to move over several types of groundEmpty K9Paper to light lid in cauldron - Black Magic eq. Telebine 1 and telecine 20.Possible smoke/mist for the above sequences. <p><u>MUSIC:</u> Studio A Pebble Mill 29/30th Nov.</p> <ol style="list-style-type: none">Operational K9Empty K9Fires in grates - please see DesignerSpecial tea chest for K9 with lid and side that can be prized off and replaced easily for re-takes etc. <p>Operational K9 will also be required at outside rehearsal between Nov. 19 - 27th.</p> | | |
| Signature | | | HOURS | £ |
| | | | £ | £ |
| | | | (FO8) | (137) |

- (i) A Contract form will be provided as soon as possible; non-return of the form within four working days will be taken as acceptance of the Charge.
- (ii) Where time allowed for completion of the work does not permit this procedure the Charge may be agreed by telephone and confirmed by a Contract form.
- (iii) Please number each item separately.

From: Chris Lawson

Room No. &
Building:

G07, 250 W.A.

Tel.
Ext.: 7518

date: 14.10.81

Subject: CAR - LAST OF THE SUMMER WINE

To: John Nathan Turner

This is the best picture I have at the moment, but if you would like to see the car for yourself contact myself or someone else in our office, perhaps Tony Harding if I am not available.

Yours,

A handwritten signature in blue ink, appearing to read 'Chris', with a large, stylized initial 'C'.

P.S. At the moment in the picture the car is supposed to be smoking.

John Nathan-Turner, Producer 'Doctor Who'

204 Union House

3667

16th October, 1981

K9 & COMPANY

Chris Lawson

Thanks so much for the photo of the car.
I'm afraid it's not suitable for
'K9 and Company' as it stands and I suspect
any structural alterations would be out of
our price-range.

With best wishes and thanks,

(John Nathan-Turner)

Enc: photo

jj

INTERVIEWS K9 & COMPANY

Monday 19th October

John Black x3229/5184

Please ring the above ext. when the following
people arrive.

✓ 1030 STEPHEN OXLEY

✓ 1050 JONATHAN MORRIS

✓ 1130 KEITH SKINNER

✓ 11.50 MARK ARDEN

4.20 COLIN MAYES

4.40 STEPHEN PETCHER

5.00 IAIN BLAIR

INTERVIEWS K9 & CO.

x3229/5184
JOHN BLACK

Please can you ring the above extension when
the following people arrive. Thank you.

1030 TONY PORTACIO

1050 ROBIN MARCHAL

1110 ALAN McMAHON

From: Manager Operations, N.P.C., Birmingham

Room No. 8

Building: 318 BC

Tel.

Ext.: 2220

date: 20th October 1981

Subject: TM1 K9 and COMPANY

To: John Nathan-Turner

copy: John Black

In reply to your memo of 14th October 1981, I am quite confident that Barry Hill will handle the lighting of your production in a very professional manner.

He is our most experienced TM1 and in co-operation with the set designer, well able to create the atmosphere you require.



paa

(Ken Page)

File

Eric Seward, Script Editor 'Doctor Who' & 'K9 & Company'

212 Union House

3671

21st October, 1981

K9 & COMPANY

Terence Dudley

The Producer asked for and approved the re-writes.

I realise you're very busy editing at the moment,
but when you get a free moment, perhaps you could
pop in for a chat.

Dictated by Eric Seward.
Typed & signed in his absence
by

(secretary)

| | | | | | | | | | |
|--------------------------------|--|--|--|--|--|---------------------------|--|-------------------|---|
| Strand/Series Title | | | | FILM/O.B. STAFF; AND ALL TRANSPORT NEEDS | | | | | |
| Programme Title | | | | Distribution | | Denotes Recipient | | No of Cop | |
| Episode/ Sub. Title | | | | Thro: | | Room No. and Building | | | |
| Costing Number | | | | Prod. Costing Wk(s) | | Dept. Org.: | | 8 | |
| Programme Identificat'n Number | | | | Channel | | As required to: | | | |
| Production date(s) | | | | Studio | | D.O.A. (Films) | | 101,Sc. Blk. T.C. | ② |
| Filming/O.B. date(s) | | | | Week(s) | | Day Man., Sc. Servicing | | 128,Sc. Blk. T.C. | ① |
| | | | | | | Travel and Transport Unit | | 7091, Spur. T.C. | ② |
| | | | | | | Production Office | | | ① |
| | | | | | | Make-Up Allocation | | E.120,T.C. | ① |
| | | | | | | Costume Service Manager | | 3015,T.C. | ① |
| | | | | | | Production Office | | | |
| Producer | | | | Room No. / Building | | Tel. Extn. | | Department | |
| Director | | | | | | | | File Copy | |
| Designer | | | | | | | | Date | |

| ITEM | Requirement (see pp. 101, 203 in P.C.G.) | No. | Date Required | Time Required | Date Finish | Time Finish | Full Details, e.g. Collection Point, Destination Special Requirements or Constraints Name of Driver (if applicable) | C O D E | C O S T |
|------|--|-----|---------------|---------------|-------------|-------------|--|------------------|------------------|
| 1 | 1 Large Drop Van | 1 | 11th Nov | 11.00 | 18 Nov | 18 Nov | 1 Large Drop Van (Please see text) to be at table will at 11.00 on Wed. 11th Nov. to load. to travel to location on Thurs. Nov. 12th. To remain with Unit throughout filming. Return to depot will after filming on Nov. 17th. To unload at depot will on Mon. Nov. 18th. If possible could we please use Highland Lin Services. | | f |
| 2 | 1 Drop Van | 1 | 11th Nov | 11.00 | 18 Nov | 18 Nov | 1 Drop Van to load at 11.00 a.m. on Wed. Nov. 11th. Travel to location on Nov. 12th. Remain with Unit throughout filming. Return to depot will after filming on Nov. 17th. Unload at depot will on Wed. Nov. 18th. | | |
| 3 | 1 Drop Van | 1 | 11th Nov | 11.00 | 18 Nov | 18 Nov | 1 Drop Van to travel to location on Nov. 12th. Remain with the Unit throughout filming. Return to depot will after filming on Nov. 17th. | | |
| 4 | 1 Transporter | 1 | 11th Nov | 11.00 | 18 Nov | 18 Nov | 1 Transporter required on location between Nov 12th - Nov. 17th. as called by Designer. | | |

| | | | | | | | |
|--|--|--|--|---|--|--|--|
| ENTER VEHICLE CONTENTS IN CODE COLUMN: A=Passengers C = COSTUME M = MAKE-UP S = SCENERY P = PROPS G = GREENERY T = Loc. Tools & Equip. | | | | SIGNED TEL. EXTN. DESIGNATION ROOM No. & BLDG. | | | |
|--|--|--|--|---|--|--|--|

| | | | | | | | | | |
|--------------------------------|--|----------------|---------------------|------------------------------------|------------|-----------------------|-------------------|------------------------|---|
| Strand/Series Title | | | | VISUAL EFFECTS REQUIREMENTS | | | | | |
| Programme Title | | | | Distribution | | | Denotes Recipient | No of Cop | |
| Episode/ Sub. Title | | | | To:- | | Room No. and Building | | | |
| Project Number | | 50 1.1 D 300 A | Prod. Costing Wk(s) | | Channel | Visual Effects Org. | | GO7 250 Western Avenue | 2 |
| Programme Identificat'n Number | | | Studio | | | | | | |
| Production date(s) | | | Week(s) | | | | | | |
| Filming/O.B. date(s) | | | Week(s) | | | | | | |
| Producer | | | Room No. / Building | | Tel. Extn. | Department | File Copy | | 1 |
| Director | | | 104 Union | | 1229 | prop. | Date | | * |
| Designer | | | | | | | Oct. 23 '81 | | |

| | | |
|--------------------------|---------------|------------|
| Rehearsal Room Phone No. | Film Location | Date Rec'd |
|--------------------------|---------------|------------|

| PLEASE ATTACH MARKED-UP SCRIPT | | VISUAL EFFECTS USE ONLY | |
|--------------------------------|---|-------------------------|------------|
| DATE REQD. IF KNOWN | ITEM DESCRIPTION — PLEASE STATE WHETHER REQUIRED FOR STUDIO OR LOCATION | EFFORT HOURS | MATERIAL £ |
| | <p>The following additional items required for location filming between 15 - 17th Nov.</p> <p>2 x r clambaux(rope type that you stick in paraffin)</p> <p>Many thanks, <i>Sue</i> Sue Hedden</p> <p>Signature</p> | | |
| | | HOURS | £ |
| | | £ | £ |
| | | (FO8) | (137) |

- (i) A Contract form will be provided as soon as possible; non-return of the form within four working days will be taken as acceptance of the Charge.
- (ii) Where time allowed for completion of the work does not permit this procedure the Charge may be agreed by telephone and confirmed by a Contract form.
- (iii) Please number each item separately.

From: Production Associate, "K9 AND COMPANY"
Room No. & Building: 203 Union House ^{Tel.} Ext.: 4111/7766 ^{date:} 26th October 1981
Subject: K9 & COMPANY OVERNIGHT STRIKE
To: Ron Hatton, Scenic Servicing Organiser,
Pebble Mill, Birmingham.

cc: Nigel Jones, 166A BC, B'ham
John Black & team, 104
Union House
John Nathan-Turner, 204
Union House

Further to a conversation with Nigel Jones,
I would like to request overnight effort for the
above programme.

The effort will be required on the night of
Sunday, 29th November, and involves one large
set to be struck and two smaller ones set.

If you foresee any problems please contact me.

Many thanks.



(Angela Smith)

Property & Drapery Requirements

From Director JOHN BLACK
Room No. 104 Union Hse Extn. 3229
To Property Master T/C

Production K9 and COMPANY Filming Date 12 - 17th Nov.
Designer NIGEL JONES Extn. Setting Date
Scenic Properties Buyer MIKE PREECE Extn. Studio Reh.
Reh. Room No. V.T.R.

Project No. 50 1 DL D390A
Ealing.
Location/Country Coltsvalde
Studio

For Snr. Asst. Props. (Alloc) use only
File Paper colour
Copies to
Director (3) ✓
Designer ✓
Day Ops. Man. (4) ✓
Scenic Prop. Buyer ✓
Snr. Asst. Properties (5) ✓
Party Cash ✓
Booking Clerk ✓
Designer Eal.
Film Op. Sup. Eal.
Armourers ✓
Night Manager (Scenic Servicing) ✓
Hired/Movement (2) ✓
Memos to
T.O.M.
Catering
Sound Maintenance
H/E Engineers
H/E Electricians

Order No. H T/C ZERO DELIVERY/COLLECTION DATE

Date Due
Date Recd.

Page 1.

"K9 and COMPANY"

Location Filming

Action Property Plot:

All items to be loaded at Pebble Mill at 11.00a.m. on Wed. Nov. 11th unless going direct to Location.

- | | | |
|-----|----|---|
| 1/4 | 1. | Sarah-Janes Car. Dates required to follow. Will be driven in vision by artist. |
| 1/4 | 2. | Morris Minor. Not bright colour. Date required to follow. Will be driven by artist in vision. |
| 1/4 | 3. | Glos. type police car. Type that would go to small villages. Exact dates required to follow. Will be driven by artist in vision. |
| 1/4 | 4. | Pollocks vechile. This will be Range Rover or Land Rover. Exact dates required to follow. Will be driven by artist in vision. |
| 1/4 | 5. | Tractor. To be sort with cab. The throttle or starter has to be fixed (this twiddling will be done in vision) so that the tractor goes forward without driver. Exact date required to follow. |
| 1/4 | 6. | 1 Policemans Bicycle with F/P front lamp and rear lights and bell. Exact date required to follow. |
| 1/4 | 7. | 1 pure white goat. Date required to follow. |
| 1/4 | 8. | 2 Copies of Ordance survey map (no. to follow) Keep for studio. |

Property & Drapery Requirements

From Director JOHN BLACK

Room No. Extn.

To Property Master T/C

Production

K9 and COMPANY

Filming Date

12- 17th Nov.

Designer

Extn.

Setting Date

Scenic Properties Buyer

Extn.

Studio Reh.

Room No.

V.T.R.

Order No.

H

T/C

ZERO DELIVERY/COLLECTION DATE

Date Recd.

Project No.

Ealing.

Location/Country

Studio

For Snr. Asst. Props. (Alloc) use only

File

Paper colour

Copies to

Director (3) ✓

Designer ✓

Day Ops. Man. (4) ✓

Scenic Prop. Buyer ✓

Snr. Asst. Properties (5) ✓

Petty Cash ✓

Booking Clerk ✓

Designer Eal.

Film Op. Sup. Eal.

Armourers ✓

Night Manager
(Scenic Servicing) ✓

Hired/Movement (2) ✓

Memos to

T.O.M.

Catering

Sound Maintenance

H/Engineers

H/Electricians

Date Due

Page 2.

- | | | |
|--------|---|--|
| 14 | — | 9. 1 Large Black Cauldron - No holes please. Please check this with special effects. If possible could we have a choice. |
| P/c | — | 10. 40 metres of <u>white</u> nylon climbing rope to make circle |
| P | — | 11. 8 tall very thick church candles. |
| 14 | — | 12. 4 copper/metal dishes to stand above in. |
| P | — | 13. 4 large packets of thickish church candles. |
| P/c | — | 14. 2 packets wax tapers |
| AFM | — | 15. Special photographs - held by AFM |
| P | — | 16. 2 large bags of as many different leaves as possible Part of ceremony - to float on cauldron. |
| P | — | 17. Large quantity of wood to make fire for under cauldron (2 sequences) |
| 14 | — | 18. 3 Candlesticks - ornate . 1 to be slightly larger than other two. |
| 14 | — | 19. Receptacle for salt |
| 14 | — | 20. " " water |
| P/c | — | 21. 1 Bunch of herbs. |
| P | — | 22. a wand. |
| 14 P/c | — | 23. 1 Censor of incense. |
| 14 | — | 24. 1 chalice. |
| 14 | — | 25. 1 scourge |
| 14 | — | 26. 1 white handled dagger |
| 14 | — | 27. 1 black handled dagger |

Property & Drape Requirements

From Director JOHN BLACK

Room No. Extn.

To Property Master T/C

Production K9 and COMPANY

Filming Date 12 - 17th Nov.

Designer Extn.

Setting Date

Scenic Properties Buyer Extn.

Studio Reh.

Reh. Room No.

V.T.R.

Project No.

Ealing.

Location/Country

Studio

For Snr. Asst. Props. (Alloc) use only

File

Paper colour

Copies to

Director (3) ✓

Designer ✓

Day Ops. Man. (4) ✓

Scenic Prop. Buyer ✓

Snr. Asst. Properties (5) ✓

Petty Cash ✓

Booking Clerk ✓

Designer Eal.

Film Op. Sup. Eal.

Armourers ✓

Night Manager

(Scenic Servicing)

Hired/Movement (2)

Memos to

T.O.M.

Catering

Sound Maintenance

H/Engineers

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H

T/C

ZERO DELIVERY/COLLECTION DATE

Page 3.

14

28. 1 small dish/plate for cakes - should be silver

P/c

29. 2 doz. small crescent shaped cakes. (like biscuits but thick about 3 - 3½" long

P/c

30. 2 large bunches black grapes (dates to follow)

P/c

31. 2 " " white " "

Please see AFM for items 18 - 31.

14

32. Large modern girls holdall, brightly coloured. Please can we have three to choose from. K9 is supposed to go in this Te-He !!. Please see AFM Keep for Studio.

14

33. 4 large plain blankets.

14

34. 4 assorted large suitcases not brand new but must fasten properly. Keep for Studio.

S

35. 1 "CLOSED" sign to hang in shop door.

SCENARY

36. 1 Glos. Telephone Box.

P

36. 1 Set of Glos. Notices for Phone Box.

14

37. Glos. Phone Books for Box.

14

38. 2 off Police clipon walkie talkies with wire and pack to go in pocket,

P

39. Length of telephone cable - please see Des.

P

40. 2 different pairs of pliers for cutting cable - not new but sharp.

S

41. 3 different shopping baskets.

S

42. Several items for shopping basket - Date req. to follow

Property & Drapery Requirements

From Director JOHN BLACK

Room No. Extn.

To Property Master T/C

Production K9 and COMPANY

Filming Date 12 - 17 Nov.

Designer Extn.

Setting Date

Scenic Properties Buyer Extn.

Studio Reh.

Reh. Room No.

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Studio

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Director (3) ✓

Designer ✓

Day Ops. Man. (4) ✓

Scenic Prop. Buyer ✓

Snr. Asst. Properties (5) ✓

Petty Cash ✓

Booking Clerk ✓

Designer Eal.

Film Op. Sup. Eal.

Armourers ✓

Night Manager
(Scenic Servicing)

Hired/Movement (2)

Memos to

T.O.M.

Catering

Sound Maintenance

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H/Electricians

Date Due

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T/C

ZERO DELIVERY/COLLECTION DATE

Date Recd.

Page 4.

- | | | | |
|----------------|---|-----|---|
| P | — | 43. | 1 very large bunch of holly with berries. |
| P | — | 44. | 1 " " " " miseltoe. |
| P _c | — | 45. | 2 lengths of widish tinsel. |
| P _c | — | 46. | Largish powerful torch for Sarah-Jane. TO BE F/P. |
| P _c | — | 47. | Set of spare batteries for above. |
| H | — | 48. | A selection of Garden Gnomes. about. 18. |
| H | — | 49. | Large pile garden posts/fencing posts (will be knocked down in vision. |
| H | — | 50. | 2 Camoflounge nets. |
| H | — | 51. | 2 metal staves - for tethering goat to. |
| | | 52. | |

N.B. Please can all the cars etc. have current tax discs.

Contd/.....

Property & Drape Requirements

From Director JOHN BLACK
Room No.

Extn.

To Property Master T/C

Production K9 and COMPANY

Filming Date 12 - 17th Nov.

Designer Extn. Setting Date

Scenic Properties Buyer Extn. Studio Reh.

Reh. Room No. V.T.R.

Project No.

Ealing.

Location/Country

Studio

For Snr. Asst. Props. (Alloc) use only

File

Paper colour

Copies to

Director (3) ✓

Designer ✓

Day Ops. Man. (4) ✓

Scenic Prop. Buyer ✓

Snr. Asst. Properties (5) ✓

Petty Cash ✓

Booking Clerk ✓

Designer Eal.

Film Op. Sup. Eal.

Armourers ✓

Night Manager
(Scenic Servicing)

Hired/Movement (2)

Memos to

T.O.M.

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Date Due

Date Recd.

Order No. H T/C ZERO DELIVERY/COLLECTION DATE

Page 5.

OOV REQUIREMENTS:

- S 53. 6 plain dark cushions.
- P/c 54. 2 ~~plain~~ plastic buckets
- P/c 55. 3 Bottles Blackcurrant cordial.
- P/c 56. 2 Thermos Flasks
- P/c 57. 1 Doz. Packets Fire Lighters
- P/c 58. 1 Doz. Boxes Matches.
- S 59. 2 stiff long handled brooms
- S 60. 2 Spades.
- S 61. 2 rakes.
- S 62. 1 sharp axe.
- S 63. 1 pair long handled secateurs.
- P/c 64. 2 packets black plastic rubbish bags
- P/c 65. 3 packets dark coloured plastacine
- P/c 66. 1 packet Blue Tac
- P/c 67. 2 reel fine nylon line
- S 68. 1 Mallet
- S 69. 1 small tarpaulin
- P/c 70. 1 Doz. Packets Andrex Loo Rolls
- P/c 71. 6 small hand towels

Property & Drapery Requirements

From Director JOHN BLACK
Room No. Extn.

To Property Master T/C

Production KQ and COMPANY

Filming Date 12 - 17th Nov.

Designer Extn.

Setting Date

Scenic Properties Buyer

Extn.

Studio Reh.

Reh. Room No.

V.T.R.

Project No.

Ealing.

Location/Country

Studio

For Snr. Asst. Props. (Alloc) use only

File

Paper colour

Copies to

Director (3) ✓

Designer ✓

Day Ops. Man. (4) ✓

Scenic Prop. Buyer ✓

Snr. Asst. Properties (5) ✓

Petty Cash ✓

Booking Clerk ✓

Designer Eal.

Film Op. Sup. Eal.

Armourers ✓

Night Manager
(Scenic Servicing)

Hired/Movement (2)

Memos to

T.O.M.

Catering

Sound Maintenance

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H

T/C

ZERO DELIVERY/COLLECTION DATE

Date Recd.

Page 6.

- | | | |
|-----|------|------------------------------------|
| P/C | 72. | 6 Bars toilet soap. |
| P/C | 73. | 1 Doz. Hanks of sash line |
| P/C | 74. | 1 F/P Bicycle Pump . |
| P/C | 75. | 1 " Tyre repair kit. |
| P/C | 76. | 1 Watering Can with Rose Nozel. |
| P/C | 77. | 1 fine pump type gardening spray. |
| P/C | 78. | 2 wash leathers |
| S | 79. | 6 large pieces of old rag. |
| P/C | 80. | 1 can of 3 in 1 oil. |
| S | 81.. | 6 large sheets black caption card |
| P/C | 82. | 1 large roll of black sticky tape. |
| P/C | 83. | 1 Can of Mr. Sheen |
| P/C | 84. | 1 Can of Windolene Spray |
| P/C | 85. | 1 reel celotape. |
| P/C | 86. | 1 Cannister washing up liquid. |
| P/C | 87. | 8 torcehes F/P - quite powerful. |
| P/C | 88. | Spare batteries for above. |
| | 89. | |
| | 90. | |

W. Moore

26.10.81

*Many Thanks
Sue.*

From:

Production Associate, "K9 AND COMPANY"

Room No. &
Building:

203 Union House Tel. 4111/7766 date: 26th October 1981
Ext.:

Subject:

K9 & COMPANY OVERNIGHT STRIKE

To:

Ron Hatton, Scenic Servicing Organiser,
Pebble Mill, Birmingham.

cc: Nigel Jones, 166A BC, B'ham
John Black & team, 104
Union House
John Nathan-Turner, 204
Union House

Further to a conversation with Nigel Jones,
I would like to request overnight effort for the
above programme.

The effort will be required on the night of
Sunday, 29th November, and involves one large
set to be struck and two smaller ones set.

If you foresee any problems please contact me.

Many thanks.



(Angela Smith)

John Nathan-Turner, Producer 'Doctor Who'

204 Union House

3667

29th October, 1981

K9 & COMPANY

Bob Cosford

As requested, I give below opening credits
for 'K9 and Company' - lettering and spacing
as discussed:-

K9 and Company

starring Elisabeth Saden

and John Leeson
as the voice of K9

A Girl's Best Friend
by Terence Dudley

(John Nathan-Turner)

BBC tv Property & Drapery Requirements

From Director **John Black**

Room No. Extn.

To Manager Scenic Properties Buyers

Production **K9 & Co.** Filming O.B. Date

Designer **Nigel Jones** Extn. Setting Date

Scenic Properties Buyer **Mike Preece** Extn. Studio Reh.

Reh. Room No. V.T.R. **29/30th Nov.**

Order No. H T/C **ZERO DELIVERY COLLECTION DATE**

Project No.

Ealing.

Location/Country

Studio

File

Paper Colour

Copies to

Director (3)

Designer

Scenery Manager

Scenic Prop. Buyer

Man. Props (O&S) (5)

Petty Cash

Booking Clerk

Designer Eal.

Film Op. Sup. Eal.

Armourers

Night Manager
(Scenic Servicing)

Hired/Movement (2)

Memos to

T.O.M.

Catering

Sound Maintenance

H/Engineers

H/Electricians

Date Due

Date Recd.

THE MANOR HALL

- 501. 1 hall table
- 502. 1 tapestry 10'x8'
- 503. 2 chests
- 504. 1 window table
- 505. 1 gong
- 506. 1 set of armour
- 507. 1 chandelier
- 508. 4 wall lights
- 509. 12 pictures
- 510. 3 shields with crossed swords
- 511. 1 stair carpet 3' wide x 30' long
- 512. assorted small ornaments
- 513. assorted magazines (paper (recent)
- 514. 2 vases
- 515. 1 doz books
- 516. 1 pr. bookends
- 517. assorted dog leads & walking sticks
- 518. coat stand
- 519. fire basket + dogs

THE MANOR SITTING ROOM

- 520. 1 settee
- 521. 6 assorted easy chairs
- 522. 10 assorted side chairs
- 523. 1 fire basket + dogs
- 524. 1 set fire irons
- 525. 3 bookshelves
- 526. 2 desks

Property & Drapery Requirements

From Director

Room No.

Extn.

To Manager Scenic Properties Buyers

Production

Filming O.B. Date

Designer

Extn.

Setting Date

Scenic Properties Buyer

Extn.

Studio Reh.

Reh. Room No.

V.T.R.

Order No.

H

T/C

ZERO DELIVERY COLLECTION DATE

Project No.

Ealing.

Location/Country

Studio

File

Paper Colour

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Scenery Manager

Scenic Prop. Buyer

Man. Props (O&S) (5)

Petty Cash

Booking Clerk

Designer Eal.

Film Op. Sup. Eal.

Armourers

Night Manager

(Scenic Servicing)

Hired/Movement (2)

Memos to

T.O.M.

Catering

Sound Maintenance

H/Engineers

H/Electricians

Date Due

Date Recd.

- 2 -

- 527. 4 side tables
- 528. 1 round table
- 529. 3 small cupboards
- 530. 1 fire guard
- 531. 3 coffee tables
- 532. 30 pictures
- 533. 1 tapestry 20'x10'
- 534. 2 smaller tapestries
- 535. 2 chandeliers
- 536. 4 wall lights
- 537. 6 doz books (old hardbacks + modern paperbacks)
- 538. desk dressings
- 539. 2 table lamps
- 540. large assortment of porcelain & pottery ornaments
- 541. 1 mantle clock
- 542. 12 metal statues/sculptures
- 543. 5 carpets incl. 1 large one (10x12)
- 544. 2 doz antimacassars/runners etc
- 545. 6 tablecloths
- 546. 2 doz cushions
- 547. 5 busts
- 548. 6 plant holders
- 549. 6 assorted plants
- 550. 1 telephone
- 551. 1 television
- 552. 1 V.H.S. machine
- 553. large assortment cassettes (+ storage)
- 554. large assortment V.H.S. tapes

/3....

BBC tv Property & Drape Requirements

From Director

Room No.

Extn.

To Manager Scenic Properties Buyers

Production

Designer

Scenic Properties Buyer

Reh. Room No.

Order No.

H

T/C

ZERO DELIVERY COLLECTION DATE

Project No.

Ealing.

Location/Country

Studio

File

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Scenery Manager
Scenic Prop. Buyer
Man. Props (O&S) (5)
Petty Cash
Booking Clerk
Designer Eal.
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Armourers

Night Manager
(Scenic Servicing)
Hired/Movement (2)

Memos to

T.O.M.
Catering
Sound Maintenance
H/Engineers
H/Electricians

Filming O.B. Date

Setting Date

Studio Reh.

V.T.R.

Date Due

Date Recd.

- 3 -

- 555. 1 cassette player
- 556. 1 sack of logs
- 557. 3 pairs of drapes (8' drop)

MANOR CORRIDOR

- 558. 5 pictures
- 559. 1 set door furniture
- 560. 2 large bolts (f/p)
- 561. 1 electricity board
- 562. assorted lengths of mains wire (flat type)
- 563. 1 bell on board
- 564. 1 coat rack
- 565. 1 signal board
- 566. 1 stair carpet 2'x 15'
- 567. 1 runner 2'6"x15'
- 568. 1 f/prac ceiling light + shade
- 569. 2 dustbins
- 570. assortment cardboard boxes/tea chest etc

BAKER'S LIVING ROOM

- 571. 1 settee
- 572. 2 rugs
- 573. 2 chairs
- 574. 2 coffee tables
- 575. 2 chests
- 576. 1 drink trolley
- 577. 2 side tables
- 578. 4 wall lights

/4....

BBC TV Property & Drape Requirements

from Director

Room No.

Extn.

to Manager Scenic Properties Buyers

Production

Filming O.B. Date

Designer

Extn.

Setting Date

Scenic Properties Buyer

Extn.

Studio Reh.

Reh. Room No.

V.T.R.

Project No.

Ealing.

Location/Country

Studio

File

Paper Colour

Copies to

Director (3)

Designer

Scenery Manager

Scenic Prop. Buyer

Man. Props (O&S) (5)

Petty Cash

Booking Clerk

Designer Eal.

Film Op. Sup. Eal.

Armourers

Night Manager

(Scenic Servicing)

Hired/Movement (2)

Memos to

T.O.M.

Catering

Sound Maintenance

H/Engineers

H/Electricians

Date Due

Date Recd.

Order No.

H

T/C

ZERO DELIVERY COLLECTION DATE

- 4 -

- 579. 1 net curtain 30'x 8'
- 580. 2 pr drapes 8' drop
- 581. 1 pr drapes 10' drop
- 582. 6 pictures
- 583. 20 ornaments 4 plate rack
- 584. 2 nests of tables
- 585. assorted ashtrays
- 586. 6 small boxes
- 587. 1 telephone
- 588. assorted newspapers/magazines
- 589. newspapers/magazines
- 590. 1 stereo
- 591. contents of drinks trolley
- 592. assorted cushions
- 593. 2 table lamps
- 594. 2 standard lamps
- 595. 6 flower arrangements in containers
- 596. 3 druit bowls
- 597. 1 ornamental desk set
- 598. table cigarette lighter
- 599. 12 small pictures
- 600. mantle dressings
- 601. 1 fire basket
- 602. assorted Christmas cards + decorations/Christmas tree

/5....

Property & Drapery Requirements

Room Director

Room No.

Extn.

Scenic Manager Scenic Properties Buyers

Production

Designer

Scenic Properties Buyer

Room No.

Order No.

H

T/C

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Project No.

Ealing.

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Scenery Manager

Scenic Prop. Buyer

Man. Props (O&S) (5)

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Film Op. Sup. Eal.

Armourers

Night Manager

(Scenic Servicing)

Hired/Movement (2)

Memos to

T.O.M.

Catering

Sound Maintenance

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Filming O.B. Date

Extn.

Setting Date

Extn.

Studio Ref.

V.T.R.

Date Due

Date Recd.

- 5 -

TRACEY'S COTTAGE

- 603. 1 dining table
- 604. 4 chairs
- 605. 1 coat rack
- 606. 2 carpets 8'x6'
- 607. 1 pr. curtains 7' drop
- 608. 2 easy chairs
- 609. 1 sideboard
- 610. 1 electric fire
- 611. coat hooks on baton (2' long)
- 612. 1 ceiling light with shade (f/p)
- 613. 1 side table
- 614. 1 coffee table
- 615. 1 television
- 616. assorted cushions/runners
- 617. selection of artist cloths + footwear
- 618. 5 various pictures
- 619. 5 wall ornaments
- 620. 2 tablecloths
- 621. assorted crockery/cutlery
- 622. 1 electric guitar
- 623. selection of motorbike magazines
- 624. Christmas cards

POLLOCK'S DEN

- 625. 1 desk
- 626. 1 swivel chair
- 627. 1 easy chair

/6.....

Property & Drapery Requirements

From Director

Room No.

Extn.

To Manager Scenic Properties Buyers

Production

Designer

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Reh. Room No.

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H

T/C

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Extn.

Setting Date

Extn.

Studio Reh.

V.T.R.

Date Due

Date Recd.

- 6 -

- 628. 2 side chairs
- 629. 1 bookshelf
- 630. 2 military chests
- 631. 2 sets of drawers
- 632. 1 carpet 8x6
- 633. 1 pr. drapes 6' drop
- 634. 2 wall hangings
- 635. 2 fishing rods
- 636. pipe rack + pipes
- 637. 1 prac. ceiling light + shade
- 638. desk dressings
- 639. fly fishing equipment
- 640. large no. books & papers
- 641. o/s map of Cotswolds
- 642. farming/market gardening books/periodicals
- 643. calendar supplied by farming equipment firm
- 644. 1 shoe
- 645. 1 shooting stick
- 646. 1 imitation 12 bore shotgun + ammunition
- 647. 2 fish in cases
- 648. information catalogues on greenhouses
- 649. 6 pictures
- 650. 12 small boxes etc
- 651. toolbox
- 652. 3 coathooks for door
- 653. some Christmas cards

Property & Drape Requirements

From Director

Room No.

Extn.

To Manager Scenic Properties Buyers

Production

Filming O.B. Date

Designer

Extn.

Setting Date

Scenic Properties Buyer

Extn.

Studio Reh.

Reh. Room No.

V.T.R.

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Memos to

T.O.M.

Catering

Sound Maintenance

H/Engineers

H/Electricians

Date Due

Date Recd.

POLICE STATION

- 7 -

654. 6 police posters

655. 1 notice board

656. 1 desk book

657. various files & paperwork

658. 1 desk

659. 1 filing cabinet

660. 2 chairs

661. 1 fire extinguisher (wall mounted)

662. 1 wall map of Cotswolds

663. 1 venetian blind 4' wide 5' drop

664. door furniture to match film location

665. 2 telephones

666. 1 early warning device

667. 1 baton with coat hooks

POST OFFICE

668. 1 settee

669. 2 chairs

670. 1 TV

671. 1 sideboard

672. 2 sidechairs

673. 1 table

674. 1 coffee table

675. 6 pictures

676. 12 ornaments

677. 1 ironing board

678. 1 iron

679. 1 pile clean & ironed laundry

680. 1 sewing bag/basket

/8.....

Property & Drapery Requirements

From Director

Room No.

Extn.

To Manager Scenic Properties Buyers

Production

Designer

Extn.

Setting Date

Scenic Properties Buyer

Extn.

Studio Reh.

Reh. Room No.

V.T.R.

Order No.

H

T/C

ZERO DELIVERY COLLECTION DATE

- 8 -

- 681. 1 electric fire
- 682. 1 ceiling light
- 683. 6 pictures in frames
- 684. 20 paperback books
- 685. 1 carpet 8'x10'
- 686. 2 table cloths
- 687. 6 cushions
- 688. assorted runners + antimacassars
- 689. 1 set door furniture including strong lock and bolts
- 690. 1 hall table
- 691. mantle dressings including clock
- 692. letters & bills for mantle
- 693. 6 flowers growing in pots
- 694. some Christmas cards

HOTEL BEDROOM

- 695. 2 single beds
- 696. 2 single on 1 joint headboard with built in bedside table
- 697. 2 bedside tables
- 698. 1 dressing table
- 699. 1 American telephone
- 700. 2 American type pictures

CELLAR

- 701. 2 sacks dead leaves
- 702. 1 old mattress
- 703. cobweb sprays
- 704. 1 mug

Project No.

Ealing.

Location/Country

Studio

File

Paper Colour

Copies to

Director (3)
Designer
Scenery Manager
Scenic Prop. Buyer
Man. Props (O&S) (5)
Petty Cash
Booking Clerk
Designer Eal.
Film Op. Sup. Eal.
Armourers

Night Manager
(Scenic Servicing)
Hired/Movement (2)

Memos to

T.O.M.
Catering
Sound Maintenance
H/Engineers
H/Electricians

Date Due

Date Recd.

/9....

Property & Drapery Requirements

From Director

Room No.

Extn.

To Manager Scenic Properties Buyers

Production

Designer

Extn.

Setting Date

Scenic Properties Buyer

Extn.

Studio Reh.

Reh. Room No.

V.T.R.

Order No.

H

T/C

ZERO DELIVERY COLLECTION DATE

- 9 -

705. 1 milk bottle

706. 2 doz old bricks from dismantled wall

707. 2 blankets (grey)

708. 2 old crates

Project No.

Ealing.

Location/Country

Studio

File

Paper Colour

Copies to

Director (3)

Designer

Scenery Manager

Scenic Prop. Buyer

Man. Props (O&S) (5)

Petty Cash

Booking Clerk

Designer Est.

Film Op. Sup. Est.

Armourers

Night Manager

(Scenic Servicing)

Hired/Movement (2)

Memos to

T.O.M.

Catering

Sound Maintenance

H/Engineers

H/Electricians

Date Due

Date Recd.

BBC TV Property & Drape Requirements

From Director John Black

Room No. 104 Union House

To Manager Scenic Properties Buyers

Production K9 and COMPANY

Designer NIGEL JONES

Scenic Properties Buyer
MIKE PREECE

Reh. Room No.

Extn. 3229

Filming O.B. Date
12 - 17th Nov.

Extn. Setting Date

Extn. Studio Reh.

V.T.R.

Project No.
50 LDL D 300A

Ealing.

Location/Country
Cpltwolds

Studio

File

Paper Colour

Copies to

Director (3)
Designer
Scenery Manager
Scenic Prop. Buyer
Man. Props (O&S) (5)
Petty Cash
Booking Clerk
Designer Eal.
Film Op. Sup. Eal.
Armourers

Night Manager
(Scenic Servicing)
Hired/Movement (2)

Memos to

T.O.M.
Catering
Sound Maintenance
H/Engineers
H/Electricians

Date Due

Date Recd.

Order No. H T/C ZERO DELIVERY COLLECTION DATE

Page 7.

"K9 AND COMPANY"

Location Filming

Supplementary Action Property Plot:

To be loaded 11.00a.m. On Wed. 11th November.

- | | | |
|-------------------|------|--|
| S | 91. | 2 Bunches of keys. 1 Bunch to have a mixture of Mortis keys and yales. Other bunch to have yales and car keys. |
| P/c | 92. | 1 Tub Saxa Salt. |
| P | 93. | The Book of Shadows for Black Magic Seq. Please see AFM |
| H | 94. | 4 different ornate teaspoons |
| P/c | 95. | 4 metres of white rayon upholstery cord. |
| P/c | 96. | 4 " " red " " " |
| P/c | 97. | 4 metres " blue " " " |
| PRODUCTION OFFICE | 98. | 1 Large Alsation Dog with Handler also required for Studio. |
| H | 99. | 1 small case with matching makeup case for Srah-Jane should be smart. |
| S | 100. | Plenty of things to stuff luggage with (will never be seen) |
| S | 101. | 2 Gentkeman's walking sticks. |

Property & Drape Requirements

From Director John Black

Room No. 104 Union House

to Manager Scenic Properties Buyers

Production K9 and Company

Designer Extn. Setting Date

Scenic Properties Buyer Extn. Studio Reh.

eh. Room No. V.T.R.

Project No.

Ealing.

Location/Country

12 - 17th Nov.

Studio

File

Paper Colour

Copies to

Director (3)

Designer

Scenery Manager

Scenic Prop. Buyer

Man. Props (O&S) (5)

Petty Cash

Booking Clerk

Designer Eal.

Film Op. Sup. Eal.

Armourers

Night Manager

(Scenic Servicing)

Hired/Movement (2)

Memos to

T.O.M.

Catering

Sound Maintenance

H/Engineers

H/Electricians

Date Due

Date Recd.

Order No. H T/C ZERO DELIVERY COLLECTION DATE

Page 8.

ON 20C,

W/SHOP

102. 4 ladies shopping baskets (additional to those already ordered)
103. Several items of shopping to fill, above e.g. Cornflakes, tins of soup etc.
104. 1 small Xmas tree (real) will be carried in vision by extra. app. 4' tall. Date required to follow.
105. Additional holly and miseltoe to decorate the cauldron. req. on 14th.
106. 1 large sack of ivly to be used as item 105.
107. 4 small add. ornate silver dishes.
108. 1 girls doll dressed in winter clothes.
109. 60 Silk Cut King Size.
110. 2 F/P Stick Lighters.
111. 2 Mens Brief Caes
112. 2 Copies of Racing Paper.
113. 2 Copies of Times.
114. 1 large sheet asbestos to put under cauldron - please see Designer.
- 115.
- 116.

Contd/.....

BBC TV Property & Drape Requirements

From Director John Black

Room No. 104 Union House Extn.

To Manager Scenic Properties Buyers

Production K9 and Company"

Filming O.B. Date 12 - 17th Nov

Designer Extn. Setting Date

Scenic Properties Buyer Extn. Studio Reh.

Reh. Room No. V.T.R.

Order No. H T/C ZERO DELIVERY COLLECTION DATE

Project No.

Ealing.

Location/Country

Studio

File

Paper Colour

Copies to

Director (3)
Designer
Scenery Manager
Scenic Prop. Buyer
Man. Props (O&S) (5)
Petty Cash
Booking Clerk
Designer Eal.
Film Op. Sup. Eal.
Armourers

Night Manager
(Scenic Servicing)
Hired/Movement (2)

Memos to

T.O.M.
Catering
Sound Maintenance
H/Engineers
H/Electricians

Date Due

Date Recd.

Page 9.

ADDITIONAL OOV REQUIREMENTS:

117. 1 Extending Ladder.

118. 1 Step Ladder.

119.

120.

B. J. Moore

30.10.81

Many thanks,

Joe

PROGRAMME: K9 AND COMPANY (W/T)

AUTHOR: TERENCE DUDLEY

PROG IDENT NO.: 50/LDL D300A

FILMING DATES: Titles: 9th Nov 1981
12-17th Nov 1981

REHEARSAL DATES: 19-27th Nov 1981

EXT: ROOM:

LOCATION:

STUDIO DATES: 29 & 30th Nov, 1981
B'HAM

| | | ROOM NO | EXT |
|-----------------|---------------------|---------------|-----------|
| PRODUCER | JOHN NATHAN-TURNER | 204 UNION | 3667 |
| SCRIPT EDITOR | ERIC SAWARD | 212 UNION | 3671 |
| PROD. ASSOCIATE | ANJI SMITH | 203 UNION | 4111 |
| DIRECTOR | JOHN BLACK | 104 UNION | 5184/3229 |
| P.M. | BOB GABRIEL | | |
| A.F.M. | SUE HEDDEN | | |
| ASSISTANT | YVONNE COLLINS | | |
| DESIGNER | X NIGEL JONES | 166A BC B'HAM | 82 2133 |
| Asst. | | | |
| COSTUME | X ANN ARNOLD | 170A BC B'HAM | 82 2379 |
| MAKE-UP | X Susie Barcraft | BC B'HAM | |
| VISUAL EFFECTS | X MAT IRVINE | G014 W.A. | TC 4202 |
| Asst. | X Barry Chatfield 2 | | |
| TM1 | X Barry Hill 1 | | |
| TM2 | X Nick Moore | | |
| ELECTRONIC EFX | X DAVID HUGHES | | |
| SOUND SUP | | | |
| GRAM OPS | DICK MILLS | 8 MAIDA VALE | 68/61 277 |
| SP. SOUND | PETER HOWELL | " | " |
| COMPOSER | X Anji mark Kerzhaw | | |
| VISION MIXER | | | |
| PROP BUYER | | | |
| FLOOR ASSISTANT | | | |
| BOOKER | SARAH BIRD | S310 SULGRAVE | 3772 |
| BOOKING ASST | ? SHEILA HODGES | S313 " | 3759 |
| CAMERA CREW | X Phil Wilson (4) | | |
| SCENE CREW | X Alf Mayall | | |
| GRAPHICS | | | |
| F.O.M. | | | |
| CAMERAMAN | BILL BOHANNA | 134 BC B'HAM | |
| ASST | MIKE WILLIAMS | c/o " | |
| SOUND RECORDIST | | | |
| ASST | | | |
| FILM EDITOR | | | |
| VT EDITOR | | | |

TAPE TO TAPE:

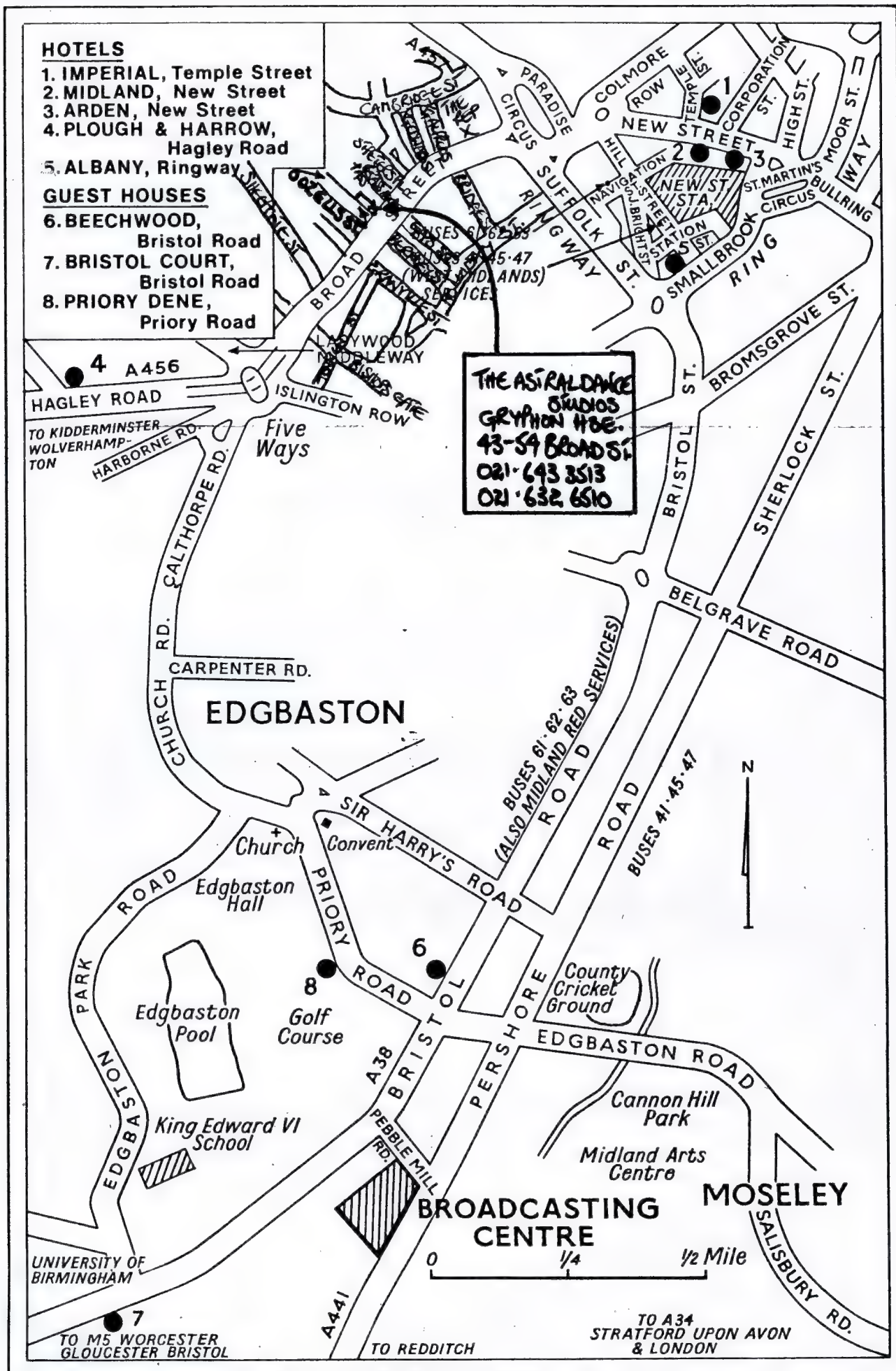
GALLERY ONLY:

VT EDITING:

SHIB REVIEW:

MUSIC RECORDINGS:

SYPHERS



INITIAL ASSESSMENT. ISSUE DATE: 2nd November. 1981.

INITIAL ASSESSMENT. ISSUE DATE: 2nd November. 1981.

| | |
|------------------|------------------|
| PROGRAMME TITLE. | K. 9. & COMPANY. |
|------------------|------------------|

| SUB TITLE OR REC NO. |
|----------------------|
|----------------------|

V.T.R. 29/30.11.81.

PROJECT NO.

TO: PRODUCER. JOHN NATHAN

DIRECTOR. JOHN BLACK. ✓

TURNER.
SEN. DESIGNER. MARGARET PEACOCK.

DESIGNER. NIGEL JONES.

P.U.M. ANGI SMITH.

S.S. ORGANISER. RON HATTON.

ASST. CONST.

ASST. HANDLING.

SENIOR BUYER.

BUYER.

| SET: | ONCE ONLY. | KEEP FOR SERIES | MANHOURS. | MATERIALS | PROPS | EXT. HIRE |
|------------------------|------------|-----------------|-----------|-----------|------------|-----------|
| (MANOR HOUSE COMPLEX. | | | | | | |
| (HALL. | * | | 800. | £800. | £1,200. | |
| (SITTING ROOM. | * | | 800. | £850. | £1,700. | |
| COTTAGE. | * | | 200. | £250. | £400. | |
| BAKERS LIVING ROOM. | * | | 250. | £250. | £650. | |
| PORLOCK'S DEN. | * | | 150. | £200. | £400. | |
| POLICE STATION. | * | | 100. | £100. | £100. | |
| CELLAR. | * | | 50. | £75. | - | |
| HOTEL BEDROOM. | * | | 25. | £50. | £100. | |
| | | | | | | |
| | | | | | | |
| PLUS 15% PROP LEVY. | | | | | £682.50. | |
| | | | | | | |
| | | | | | | |
| | | | | | | |
| | | | | | | |
| | | | | | | |
| | | | | | | |
| | | | | | | |
| TOTAL. | | | £2,375. | £2,575. | £5,232.50. | |

Ext.3229/5184

2nd November, 1981

Police HQ.,
Eastern Division,
STROUD,
Gloucestershire.

Dear Chief Superintendent,

We will be filming a children's adventure story in and around the Miserden area from 12th - 17th November. We already have the permission of the Miserden Park Estates through Mr. Withers, to use the village and the estate. My colleague, Bob Gabriel has already been in touch with Superintendent Murdoch and Mr. and Mrs. Cook concerning filming the exterior of Bisley Police Station. But since we want to film on some public roads, we wish to seek your permission. These would simply be driving and passing shots. If you have no objection, we will look after this ourselves unless of course, you feel you would like to officiate from the point of view of public safety. P

Please find enclosed a map of the area showing dates, times and places where we wish to film. I shall confirm arrangements by telephone this week.

Yours sincerely,

(Matthew Kuipers)
Production Manager
'K9 & Company'

ypc

John Nathan-Turner, Producer 'Doctor Who'

204 Union House

3667

3rd November, 1981

K9 AND COMPANY

Head of Drama, Series/Serials

I note your comments on 'K9 and Company' and will certainly be very careful with the 'anti-Christ' aspects of the script and production thereof.

However, I would like to retain 'Act of God' on page 77 as this is, in this instance, purely insurance jargon but is necessary for the narrative line. We haven't yet decided about Brendan on the altar. Obviously if he were naked, once again, we'd be very careful in the way the sequence is shot.

As the black magic aspects of the story are eclectic, I don't feel we could in any way be accused of indicating that this is representative of witchcraft today.

I enclose a re-written final scene.

I hope these points are acceptable.

(John Nathan-Turner)

Enc


jj

| Strand/Series Title | | | | | | | FILM/O.B. STAFF; AND ALL TRANSPORT NEEDS | | | | | | |
|---------------------------------|--|----------|---------------|---------------|-------------|-------------|---|--|-----------------------|--|-------------------------------------|------------------|------------------|
| Programme Title | | | | | | | Distribution | | | | Denotes Recipient | | No of Cop |
| Episode/Sub. Title | | | | | | | Thro: | | Room No. and Building | | <input checked="" type="checkbox"/> | | |
| Project Number | | | | | | | Dept. Org.: | | | | | | 8 |
| Programme Identification Number | | | | | | | As required to: | | D.O.A. (Films) | | 101, Sc. Blk. T.C. | | ② |
| Production date(s) | | | | | | | Day Man., Sc. Servicing | | 128, Sc. Blk. T.C. | | | | ① |
| Filming/O.B. date(s) | | | | | | | Travel and Transport Unit | | 7091, Spur. T.C. | | | | ② |
| | | | | | | | Production Office | | | | | | ① |
| | | | | | | | Make-Up Allocation | | E.120, T.C. | | | | ① |
| | | | | | | | Costume Service Manager | | 3015, T.C. | | | | ① |
| | | | | | | | Production Office | | | | | | |
| Producer | | | | | | | Room No. / Building | | Tel. Extn. | | Department | | File Copy |
| Director Designer | | | | | | | 104 Union | | 3229 | | Drama | | Date |
| | | | | | | | | | | | | | Nov. 5th '81 |
| ITEM | Requirement (see pp. 101, 203 in P.C.G.) | No. | Date Required | Time Required | Date Finish | Time Finish | Full Details, e.g. Collection Point, Destination Special Requirements or Constraints Name of Driver (if applicable) | | | | | C O D E | C O S T |
| Self-Drive | 1 | 10th Nov | 5.30p.m. | 18th Nov. | TBA | | <p>Please deliver 1 Peugeot Estate (8 seater) to:</p> <p>27, Ravenshaw Street London. N.W.6. Tel. No: 794 2620</p> <p>after 5.30p.m. on Tues. Nov. 10th. Will be returned after filming Time to be advised.</p> <p>Please post keys through front door if no reply.</p> <p>DRIVERS: Bob Gabriel Matthew Kuipers John Black.</p> | | | | | | f |
| | | | | | | | Many thanks, | | | | | | |
| | | | | | | | Sue Hedden AFM | | | | | | |

ENTER VEHICLE CONTENTS IN CODE COLUMN: A=Passengers
 C = COSTUME M = MAKE-UP S = SCENERY
 P = PROPS G = GREENERY T = Loc. Tools & Equip.

SIGNED TEL. EXTN.

DESIGNATION ROOM No. & BLDG.

| | | | | | | | | | | | | | | |
|---|--|-----|---------------|--|-------------|---------------------------|--|-------------|--|-----------------------|--|-------------------|------------------|-------------------|
| Strand/Series Title K9 and COMPANY | | | | FILM/O.B. STAFF; AND ALL TRANSPORT NEEDS | | | | | | | | | | |
| Programme Title | | | | Distribution | | | | | | Denotes Recipient | | No of Cop | | |
| Episode/Sub. Title | | | | Thro: | | | | | | Room No. and Building | | | | |
| Project Number | | | | Prod. Costing Wk(s) | | Channel | | Dept. Org.: | | | | | | 8 |
| Programme Identificat'n Number | | | | Studio | | As required to: | | | | | | 101,Sc. Blk. T.C. | ② | |
| Production date(s) | | | | Week(s) | | D.O.A. (Films) | | | | | | | | 128,Sc. Blk. T.C. |
| | | | | | | Day Man., Sc. Servicing | | | | | | | | |
| Filming/O.B. date(s) | | | | Week(s) | | Travel and Transport Unit | | | | | | 7091, Spur. T.C. | ② | |
| | | | | | | Production Office | | | | | | | | |
| Producer | | | | Room No. / Building | | Tel. Extn. | | Department | | File Copy | | 1 | | |
| | | | | | | | | | | Date | | | * | |
| Director | | | | 104 Union | | 3229 | | Drama | | Nov. 5th | | | | |
| Designer | | | | | | | | | | | | | | |
| ITEM | Requirement (see pp. 101, 203 in P.C.G.) | No. | Date Required | Time Required | Date Finish | Time Finish | Full Details, e.g. Collection Point, Destination Special Requirements or Constraints Name of Driver (if applicable) | | | | | C O D E | C O S T | |
| | Mini bus | 1 | 15th Nov | 11.00 | | | <p>Please will you arrange for a 12 seater mini-bus to be at :</p> <p>BBC Broadcasting House Bristol White Ladies Road.</p> <p>at 11.00a.m. on Sun. Nov. 15th</p> <p>to collect extras and bring them to :</p> <p>The Kings Head Hotel Market Place Cirencester.</p> <p>Minibus to collect extras after night filming and return them to Bristol. Time for collection to be advised by Production Team. The driver will be free most of the day and early evening.</p> | | | | | | f | |
| <div> ENTER VEHICLE CONTENTS IN CODE COLUMN: A=Passengers C = COSTUME M = MAKE-UP S = SCENERY P = PROPS G = GREENERY T = Loc. Tools & Equip.</div> | | | | | | | SIGNED TEL. EXTN. | | | | | | | |
| | | | | | | | DESIGNATION ROOM No. & BLDG. | | | | | | | |

| | | | | | | | | |
|--------------------------------|--|--|--|--|--|-----------------------|--|------------|
| Strand/Series Title | | | | FILM/O.B. STAFF; AND ALL TRANSPORT NEEDS | | | | |
| Programme Title | | | | Distribution | | Denotes Recipient | | No of Cop |
| Episode/ Sub. Title | | | | Thro: | | Room No. and Building | | |
| Project Number | | | | Dept. Org.: | | | | 8 |
| Programme Identificat'n Number | | | | As required to: | | | | ② |
| Production date(s) | | | | D.O.A. (Films) | | 101, Sc. Blk. T.C. | | ① |
| Filming/O.B. date(s) | | | | Day Man., Sc. Servicing | | 128, Sc. Blk. T.C. | | ② |
| Producer | | | | Travel and Transport Unit | | 7091, Spur. T.C. | | ① |
| Director | | | | Production Office | | | | ① |
| Designer | | | | Make-Up Allocation | | E.120, T.C. | | ① |
| | | | | Costume Service Manager | | 3015, T.C. | | ① |
| | | | | Production Office | | | | |
| | | | | Room No. / Building | | Tel. Extn. | | Department |
| | | | | 104 Union Hse | | 3229 | | Drama |
| | | | | File Copy | | | | 1 |
| | | | | Date | | | | * |

| I T E M | Requirement (see pp. 101, 203 in P.C.G.) | No. | Date Required | Time Required | Date Finish | Time Finish | Full Details, e.g. Collection Point, Destination Special Requirements or Constraints Name of Driver (if applicable) | C O D E | C O S T |
|------------------|--|-----|------------------|------------------|----------------|----------------|--|------------------|------------------|
| 1 | 29 seater 1 coach | 1 | 11th Nov. | 14.00 | 17th Nov. | TBA | Please could 29 seater coach be at BBC Centre Pebble Mill at 14.00 on Wed. 11th Nov. to load and collect Costume and Make-up staff. Take them to Kings Head Hotel, Cirencester. Coach to remain with Unit throughout filming and return with costume and make-upstaff after filming on Tues. Nov. 17th to Pebble Mill. Please could we have Pattersons Coaches Tel No: 021 472 6520. | | f |
| | | | | | | | Many thanks, | | |
| | | | | | | | <u>us action</u> | | |

| | | | | | | | |
|--|--|--|--|---|--|--|--|
|  ENTER VEHICLE CONTENTS IN CODE COLUMN: A=Passengers C = COSTUME M = MAKE-UP S = SCENERY P = PROPS G = GREENERY T = Loc. Tools & Equip. | | | | SIGNED TEL. EXTN. | | | |
| | | | | DESIGNATION ROOM No. & BLDG. | | | |

BBC tv**FILM LIBRARY REQUIs.**[illegible]

**COMPUTER
COPY**

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ENQUIRY ASSISTANT

NO. OF CANS

TIME/DATE

Boh. Wm. L.

1

1066
S 118

None

FROM: John Black

DATE: Nov. 6th 1981.

Room: 104 Union House

Ext. 3229

SUBJECT: Props for Titles Sequence Thur. Nov. 12th. K9 and COMPANY

TO : Mike Preece/Nigel Jones

c.c. Paul Sisk
Bob Farr
Bob Gabriel
Prod. File.

The following items to be transferred to Design and /or Film Operatives Car on Wed. evening Nov. 11th as they are required for Titles Sequence all day on the 12th and the Prop Lorry cannot get to the Locations. All items are vital from the start of filming.

1. 1 Portable typewriter F/P and case
2. Typewriter ribbon
3. Typing Paper and Carbon Paper
4. 1 Doz. Plain Lead Pencils
5. 2 Spiral Reporters Note Books
6. 6 Tulip Champagne Glasses
7. 6 Bowl Champagne Glasses
8. 1 Ice Bucket
9. Quantity Plastic Ice Cubes
10. 2 White Cloths
11. 8 Bottles F/P Champagne.
12. Special push button phones to go in Car
13. 2 Copies of Guardian Newspaper.
14. 1 Very smart Document Case - Sarah - Jane
15. All Sarah-Janes Smart Luggage i.e. overnight case, and other cases.
16. Remote device to go on phone in car
17. 2 travelling rugs, one plain 1 plaid
18. 4 metres white martac
19. Baseline and scissors
20. 2 Wasleathers
21. 1 long handled pair secaterurs
22. 1 packets Bluetac

Contd/.....

- 23. 1 Packet Black Plastic Bags
- 24. 1 Reel fine nylon line
- 25. 1 Reel black sticky tape.
- 26. 1 Can Windolene Spray
- 27. 6 Bits large rag.

Many thanks,

Sue.

BBC tv Property & Drape Requirements

From Director John Black

Room No. 104 Union House

Extn. 3229

To Manager Scenic Properties Buyers

Production K9 and COMPANY

Filming O.B. Date 12-17th Nov

Designer Nigel Jones

Extn.

Setting Date

Scenic Properties Buyer Mike Preece

Extn.

Studio Reh.

Reh. Room No.

V.T.R.

Order No. H T/C ZERO DELIVERY COLLECTION DATE

Project No.
50 LDL D 300A

Ealing.

Location/Country
Coltswolds

Studio

File

Paper Colour

Copies to

Director (3)

Designer

Scenery Manager

Scenic Prop. Buyer

Man. Props (O&S) (5)

Petty Cash

Booking Clerk

Designer Eal.

Film Op. Sup. Eal.

Armourers

Night Manager
(Scenic Servicing)

Hired/Movement (2)

Memos to

T.O.M.

Catering

Sound Maintenance

H/Engineers

H/Electricians

Date Due

Date Recd.

Page 10.

"K9 and COMPANY"

Location Filming

2nd Supplementary Action Property Plot:

The following to be loaded on Nov. 11th and travel to location - the following are required for the Title sequence on the 12th so could they please go on the back of the van if possible.

- | | | |
|----------------|------|---|
| 14 | 121. | 1 F/P portable typewriter in its case - quite smart |
| P | 122. | 1 spare F/P typewriter ribbon |
| P | 123. | 1 packet XB A4 typing paper. |
| P | 124. | 1 packet A4 carbon paper |
| P ₁ | 125. | 1 Doz. plain lead pencils |
| P ₂ | 126. | 2 spiral reporters note books |
| H | 127. | 6 tulip champagne glasses |
| H | 128. | 6 bowl champagne glasses |
| S | 129. | 1 ice bucket |
| S | 130. | Quantity plastic ice cubes |
| C | | 2 white cloths (to go round neck of bottle) |

BBC Property & Drape Requirements

From Director John Black

Room No. 104 Union House Extn. 3229

To Manager Scenic Properties Buyers

Production K9 and COMPANY

Designer ~~XXXXXXXXXX~~

Nigel Jones

Scenic Properties Buyer

Mike Preece

Reh. Room No.

Filming O.B. Date 12 - 17th Nov

Extn. Setting Date

Extn. Studio Reh.

V.T.R.

Project No.

Ealing.

Location/Country

Studio

File

Paper Colour

Copies to

Director (3)

Designer

Scenery Manager

Scenic Prop. Buyer

Man. Props (O&S) (5)

Petty Cash

Booking Clerk

Designer Eal.

Film Op. Sup. Eal.

Armourers

Night Manager

(Scenic Servicing)

Hired/Movement (2)

Memos to

T.O.M.

Catering

Sound Maintenance

H/Engineers

H/Electricians

Date Due

Date Recd.

Order No. H T/C ZERO DELIVERY COLLECTION DATE

Page 11.

0/019WICH

~~3/4~~

1/4

1/4

1/4

132. ~~132.~~ 8 Bottles F/P champagne

133. 1 very smart executive document case - if possible to match her luggage otherwise brown leather.

134. Phone to go in car. To be sort without wire and a push button phone. 1 black and 1 grey.

135. 2 Copies of The Guardian.

136.

137.

Many thanks,

M. Preece

2.11.81

Sue

Property & Drape Requirements

From Director John Black
Room No. 104 Union Extn. 3229

To Property Master T/C

Production K9 and COMPANY

Designer Nigel Jones

Scenic Properties Buyer Mike Preece

Sh. Room No.

Order No.

H T/C

ZERO DELIVERY/COLLECTION DATE

Project No.
50 LDL D 300A

Ealing.

Location/Country
Coltswolds

Studio

File

Paper colour

Copies to

Director (3)

Designer

Day Ops. Man. (4)

Scenic Prop. Buyer

Man. Props (O&S)

Petty Cash

Booking Clerk

Designer Eal.

Film Op. Sup. Eal.

Armourers

Night Manager
(Scenic Servicing)

Hired/Movement (2)

Memos to

T.O.M.

Catering

Sound Maintenance

H/Engineers

H/Electricians

Date Due

Date Recd.

Page 11.

"K9 and COMPANY"

Location Filming

3rd Supplementary Action Property Plot:

The following to be loaded on Wed. 11th Nov. and
traveld to Location:

138. 1 remote device to be attached to phone in car -
please see Designer.

139. 2 very smart travelling rugs 1 plain 1 plaid.

140. 6 metres white martac

141. 1 large jar vaeline

142. 1 sharp pair scissors.

143.

144.

Many thank,

M. Preece

2.11.81

File

John Nathan-Turner, Producer 'Doctor Who'

204 Union House

3667

9th November, 1981

K9 AND COMPANY

Mat Irvine

A reminder: as discussed, K9 - the fully operational model - has been requested for the Generation Game recording on 3rd December.

(John Nathan-Turner)

FILM RECCE

K9 & FRIENDS

MEET KEMBLE STATION 1030 Mon 9th Nov. Order of LOCATIONS

- | | |
|--|--|
| 1. Barnsley Lodge BARNLEY GLOS (Manor House) | D. VEREY Esq. 028574 281 A429/A433 Cirencester on to Barnsley |
| 2. SAPPERTON (Roads) | A433 to Cirencester A419 to Stroud- 3 Miles rt fork to Sapperton. |
| 3. DANEWAY (Roads) | Daneway Inn |
| 4. MISERDEN (Market Garden Church/Roads Walls/Bus Shelter Titles) | Marjorie Ford Estate Office 028582 303 |
| 5. WISHANGER (Stunt/Roads Titles) | |
| 6. SHEEPSCOMBE (Titles) | Mr and Mrs Murray Painswick Lodge 0452 813214 |
| 7. BISLEY (Post Office Roads) | Post Office Doug Clarke 045277 201 |
| 8. North WOODCHESTER (Cauldron time) | Capt Villiars 045387 2288 |

JOHN BLACK
104 Union Hse

3229

Coltswalds

K9 and COMPANY

12 - 17th Nov. inc.

NIGEL JONES

MIKE PEECE

Page 1.

"K9 and COMPANY"Location FilmingAction Property Plot:

All items to be loaded at Pebble Hill at 11.00 a.m. on Sat. Nov. 11th unless going direct to location.

1. Sarah-Jane's car. Dates required to follow. Will be driven in vision by artist.
2. Morris Minor. Not bright colour. Date required to follow. Will be driven by artist in vision.
3. Also, type police car. Type that would go to small villages. Exact dates required to follow. Will be driven by artist in vision.
4. Collectors vehicle. This will be Range Rover or Land Rover. Exact dates required to follow. Will be driven by artist in vision.
5. Tractor. To be used with car. The throttle or starter has to be fixed (this will be done in vision) so that the tractor goes forward without driver. Exact date required to follow.
6. 1 policeman's bicycle with p/v front lamp and rear lights and bell. Exact date required to follow.
7. 1 pure white goat. Date required to follow.
8. 2 copies of Prince Harry map (no. to follow) sent for studio.

12- 17th Nov.

Page 2.

9. 1 Large Black Cauldron - No holes please. Please check this with special effects. If possible could we have a choice.
10. 45 metres of white nylon climbing rope to make circle
11. 8 tall very thick church candles.
12. 4 copper/metal discs to stand above in.
13. 48 large packets of thickish church candles.
14. 2 packets wax tapers
15. Special photographs - held by ASM
16. 3 Large bags of as many different leaves as possible Part of ceremony - to float on cauldron.
17. Large quantity of wood to make fire for under cauldron (2 sequences)
18. 3 candlesticks - ornate . 1 to be slightly larger than other two.
19. Receptacle for salt
20. " " water
21. 1 Bunch of herbs.
22. a wand.
23. 1 Censer of incense.
24. 1 chalice.
25. 1 scourge
26. 1 white handled dagger
27. 1 black handled dagger

Page 3.

28. 1 small dish/plate for cakes - should be silver
29. 2 doz. small crescent shaped cakes. (like biscuits but thick about 3 - 3½" long)
30. 2 large bunches black grapes (dates to follow)
31. 2 " " white " "
- Please see AFM for items 18 - 31.
32. Large modern girls holdall, brightly coloured. Please can we have three to choose from. K9 is supposed to go in this Fe-Me !! Please see AFM Keep for Studio.
33. 4 large plain blankets.
34. 4 assorted large suitcases not brand new but must fasten properly. Keep for Studio.
35. 1 "CLOSED" sign to hang in shop door.
36. 1 Glas. Telephone Box.
37. 1 Set of Glas. Notices for Phone Box.
38. Glas. Phone Books for Box.
39. 2 off police align walkie talkies with wire and pack to go in pocket.
40. Length of telephone cable - please see Des.
41. 2 different pairs of pliers for cutting cable - not new but sharp.
42. 3 different shopping baskets.
43. Several items for shopping basket - Date req. to follow

12 - 17 Nov.

Page 4.

- 43. 1 very large bunch of holly with berries.
- 44. 1 " " " " mistletoe.
- 45. 2 lengths of widish tinsel.
- 46. Largish powerful torch for Sarah-Jane.
TO BE F/P.
- 47. Set of spare batteries for above.
- 48. A selection of Garden Gnomes. about. 18.
- 49. Large pile garden posts/fencing posts (will be
knocked down in vision.
- 50. 2 Camouflage nets.
- 51.
- 52.

2 metal staves - for tethering goat to.

P.S. Please can all the cars etc. have current day discs.

End!!/.....

12 - 17th Nov.

Page 5.

MOVING INVENTORY:

33. 6 plain dark cushions.
34. 2 ~~plastic~~ plastic buckets
35. 3 Bottles Blackcurrant cordial.
36. 2 Thermos Flasks
37. 1 Doz. Packets Fire Lighters
38. 1 Doz. Boxes Matches.
39. 2 stiff long handled brooms
40. 2 Spades.
41. 2 rakes.
42. 1 sharp axe.
43. 1 pair long handled secateurs.
44. 2 packets black plastic rubbish bags
45. 3 packets dark coloured plastacine
46. 1 packet Blue Tac
47. 2 reel fine nylon line
48. 1 Pallet
49. 1 small tarpaulin
50. 1 Doz. Packets Andrex Loos Polls
51. 6 small hand towels

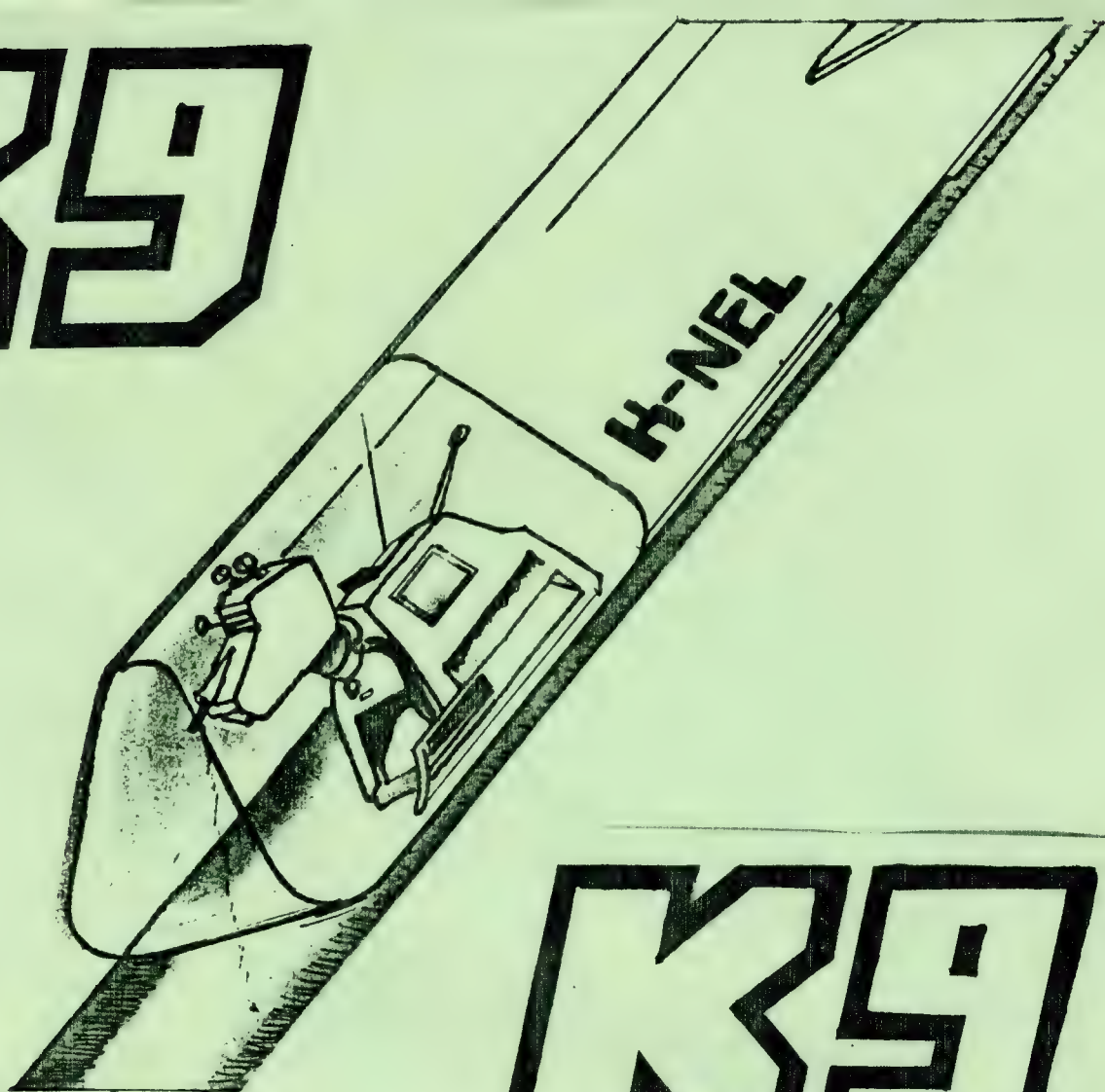
- 72. 6 Bars toilet soap.
- 73. 1 Doz. Hanks of sash line
- 74. 1 P/P Bicycle Pump .
- 75. 1 " Tyre repair kit.
- 76. 1 Watering Can with Rose Nozel.
- 77. 1 fine pump type gardening spray.
- 78. 2 wash leathers
- 79. 6 large pieces of old rag.
- 80. 1 can of 3 in 1 oil.
- 81. 6 large sheets black caption card
- 82. 1 large roll of black sticky tape.
- 83. 1 Can of Mr. Sheen
- 84. 1 Can of Windolene Spray
- 85. 1 reel celotape.
- 86. 1 Cannister washing up liquid.
- 87. 6 torches P/P - quite powerful.
- 88. Spare batteries for above.
- 89.
- 90.

| | no. | Scene/Description | Light | |
|-----|-----|--|-------|------|
| 1 | 1 | RUINOUS INTERIOR Black magic ceremony performed. | Night | 2.0 |
| 112 | 17 | RUINED STONE WALL Peter being told of his initiation. | Night | 0.15 |
| 114 | 18 | OVERGROWN RUINOUS PLACE Peter being initiated | Night | 0.30 |
| 125 | 19C | RUINED WALL Sarah & 19 | Dusk | 0.10 |
| 6 | 21A | still searching then they remember the Manor | Night | |
| 128 | 20B | COVEN MEETING AT CHAPEL Preparations for Brendan's ritual. | Night | 1.25 |
| 128 | 20F | COVEN MEETING AT CHAPEL Sarah arrives in the nick of time | Night | |
| 1 | 24 | COUNTRY ROAD Sarah driving to the Manor | Day | 0.45 |
| 12 | 24 | COUNTRY ROAD Sarah driving Brendan home | Day | 1.00 |
| 5 | 25 | COUNTRY ROAD Brendan driving | Night | 0.50 |

| <u>Page</u> | <u>Take</u> | <u>Scene/Description</u> | <u>Light</u> | <u>Length</u> |
|-------------|-------------|---|--------------|---------------|
| 108 | 16A | COUNTRY ROAD Wilson sees something | Night | 0.10 |
| 108 | 16B | COUNTRY ROAD Sarah following finds Wilson | Night | 0.20 |
| 125 | 19A | COUNTRY ROAD Tractor scene | Day | 0.15 |
| 128 | 20C | COUNTRY ROAD Sarah & K9 driving to Manor chapel | Night | 0.05 |
| 10 | 2B | EXT. MANOR Sarah waiting | Day | 0.05 |
| 22 | 3B | EXT. MANOR Sarah & Brendan | Day | 0.05 |
| 98 | 13 | EXT. MANOR Sarah & Pollock waiting to hear of Brendan | Day | 0.15 |
| 128 | 20D | EXT. MANOR CHAPEL Sarah & K9 driving to the chapel | Night | 0.05 |
| 42 | 4 | EXT. VILLAGE SHOP Sarah meets Lily for 1st time | Day | 0.25 |

| | TK no. | Scene/Description | Time | |
|-----|--------|---|-------|------|
| 48 | 5 | MARKET GARDEN AREA Brendan collecting soil | Dark | 0.15 |
| 61 | 6 | MARKET GARDEN AREA George is terrorised by K9 | Night | 0.10 |
| 63 | 7 | MARKET GARDEN AREA George escapes from K9 | Night | 0.10 |
| 73 | 8 | MARKET GARDEN AREA Talk of previous night's episode. | Day | 2.20 |
| 90 | 11 | MARKET GARDEN SHOP Collock offers to take George to police. | Day | 0.30 |
| 84 | 9 | HAND CUTS WIRES | - | 0.10 |
| 97 | 10 | EXT. TRACEY'S COTTAGE Sarah arrives carrying K9 | Day | 0.10 |
| 104 | 14 | EXT. TRACEY'S COTTAGE Sarah sees Wilson leave | Night | 0.10 |
| 95 | 12 | EXT. TRACEY'S COTTAGE Sarah sees Wilson leave | Day | 0.15 |
| 100 | 13 | EXT. TRACEY'S COTTAGE Sarah sees Wilson leave | Day | 0.10 |
| 123 | 15 | EXT. TRACEY'S COTTAGE Sarah sees Wilson leave | Night | 0.10 |

195 **K9**



K9

A

GIRL'S BEST

FRIEND

K9

12th - 17th November 1981



K 9 & C O M P A N Y

"A GIRL'S BEST FRIEND"

by Terence Dudley

ProducerJOHN NATHAN TURNER
Production Secretary.....JANE JUDGE
Production AssociateANGELA SMITH
Script EditorERIC SAWARD

| | |
|----------------------------|-----------------|
| DIRECTOR | JOHN BLACK |
| Production Managers | ROBERT GABRIEL |
| | MATTHEW KUIPERS |
| A.F.M. | SUE HEDDEN |
| Production Assistant | YVONNE COLLINS |

| | |
|---------------------------|--|
| Cameraman | MIKE WILLIAMS |
| Assistant Cameraman | PAUL REED |
| Sound Recordist | JOHN GILBERT DAVE BRINCOMBE |
| Assistant | DAVE |
| Lighting Gaffer | ARTHUR HAYWOOD IAN FOGARTY |

F.O.M. ~~BILL BOHANA~~ MIKE HALL
Film Editor ~~CHRISTOPHER ROWLANDS~~ MIKE LOMAS

| | |
|------------------------|----------------|
| Designer | NIGEL JONES |
| Assistant | ROBERT FARR |
| Costume Designer | ANN ARNOLD |
| Assistant ;..... | SALLY PEARSON |
| Make-Up Artist | SUSIE BANCROFT |
| Assistants | CAROLE BRADY |

DressersNICK EASTWOOD
TESSA MURRAY

| | |
|-----------------------|--------------|
| Graphics | BOB COSFORD |
| Visual Effects | MAT IRVINE |
| Assistant | TONY AUGER |
| Prop Buyer | MIKE PREECE |
| Prop Man | PAUL SISK |
| Film Operatives | ALAN LINTON |
| | DEREK CLARKE |
| Craftsman | CHRIS HATLEY |

USEFUL NUMBERS:-

| | |
|---|---------------------|
| KING'S HEAD HOTEL, CIRENCESTER | (0285) 3322 |
| THE FLEECE HOTEL , CIRENCESTER | (0285) 2680 |
| STRATTON HOUSE HOTEL, CIRENCESTER | (0285) 61761 |
| | |
| MISERDEN ESTATE, (Mr. Withers or Marjorie Ford, Secretary) | (0285) 82 303 |
| BARNSELY HOUSE (David Verey) | (0285) 74 281 |
| MISERDEN VILLAGE CHURCH, ST. ANDREWS (Rev. Harper) | (0285) 82 254 |
| | |
| BISLEY POLICE STATION (Mr. & Mrs. Cook) | (045277) 215 |
| | |
| POST OFFICE, THE HIGH ST. (Douglas Clarke) | (045277) 201 |
| THE BEAR INN (Richard Rycroft) | (045277) 265 |
| THE BUTCHERS ARMS, SHEEPSCOMBE | (0452)812 113 |
| THE DANEWAY INN, DANEWAY | (0285) 76 297 |
| BRITISH RAIL PADDINGTON ENQUIRIES | 01 262 6767 |
| PEBBLE MILL | 021 472 5353 |
| PEBBLE MILL RECEPTION | x2141 |
| BILL BOHANA (F.O.M.) | x2197 |
| CHRISTOPHER ROWLANDS (Film Editor) | x2621 |
| | |
| TELEVISION CENTRE | 01 743 8000 |
| SARAH BIRD (Artists Booker) | x3772 |
| PETER NORRIS (Acting Man.Series/Serials) | x2233 |
| MAVIS FOSTER (Supporting Artists Booker) | 0272 32211 x2302 |
| | |
| CIRENCESTER MEMORIAL HOSPITAL | (0285) 5711 |
| | |
| POLICE HQ, STROUD (EASTERN DIVISION) (Chief Sup. Sallis) | (04536) 6311 |

ALL LOCATIONS TO BE TREATED WITH
THE UTMOST RESPECT.

UNDER NO CIRCUMSTANCES IS ANYTHING
TO BE ASSUMED.

PLEASE BEAR IN MIND THAT WE MAY
WISH TO RETURN.

THANK YOU.

CAST LIST IN ORDER OF APPEARANCE

GEORGE TRACEY COLIN JEAVONS

HENRY TOBIAS JOHN QUARMBY

SERGEANT VINCE WILSON NIGEL GREGORY

PETER TRACEY SEAN CHAPMAN

AUNT LAVINIA MARY WIMBUSH

JUNO BAKER LINDA POLAN

SARAH JANE SMITH ELISABETH SLADEN

BRENDAN..... IAN SEARS

COMMANDER BILL POLLOCK BILL FRASER

HOWARD BAKER NEVILLE BARBER

VOICE OF K9 JOHN LEESON

LILLY GREGSON GILLIAN MARTELL

P.C. CARTER STEPHEN OXLEY

TRAIN TIMES

MONDAYS TO SATURDAYS :

DEPART PADDINGTON :

ARRIVE KEMBLE :

| | | | |
|---|-------|----------------|---------------------------------|
| * | 07.45 | Straight thru' | 09.19 |
| r | 08.45 | Change Swindon | 10.15 |
| r | 11.45 | Change Swindon | 13.10 |
| r | 12.45 | Change Swindon | 14.10 |
| r | 14.45 | Change Swindon | 16.10 |
| r | 15.45 | Change Swindon | 17.10 |
| r | 16.22 | Straight thru' | 17.47 |
| r | 17.27 | Straight thru' | 18.47 |
| | 16.47 | Straight thru' | 18.13 <u>N.B. SATURDAY ONLY</u> |

SUNDAYS :

DEPART PADDINGTON :

ARRIVE KEMBLE :

| | | | |
|--|-------|----------------|-------|
| | 14.00 | Change Swindon | 16.05 |
| | 16.28 | Straight thru' | 17.56 |
| | 18.45 | Change Swindon | 20.17 |

MONDAYS TO SATURDAYS :

DEPART KEMBLE :

ARRIVE PADDINGTON :

| | | | |
|---|-------|----------------|--------------------------------------|
| r | 07.06 | Change Swindon | 08.34 |
| r | 08.19 | Straight thru' | 09.38 <u>N.B. MONDAYS to FRIDAYS</u> |
| * | 09.26 | Straight thru' | 10.53 |
| r | 10.29 | Change Swindon | 12.16 |
| r | 11.28 | Change Swindon | 12.41 |
| r | 16.23 | Change Swindon | 17.47 |
| r | 17.13 | Change Swindon | 18.41 |
| r | 19.16 | Change Swindon | 20.39 |

SUNDAYS :

DEPART KEMBLE:

ARRIVE PADDINGTON :

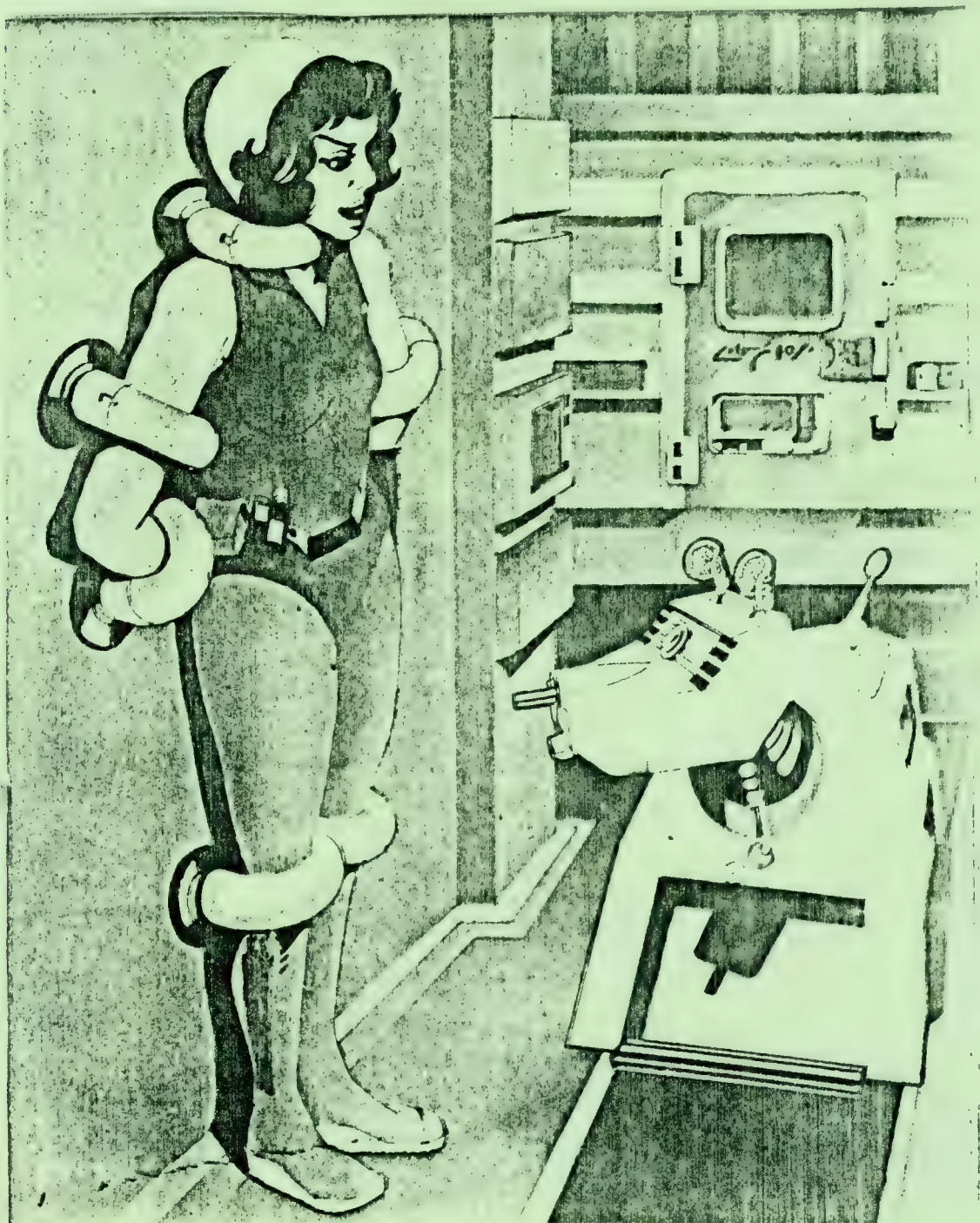
| | | | |
|-------------|-------|----------------|-----------------------|
| r | 15.21 | Change Swindon | 16.57 |
| | 16.48 | Change Swindon | 18.08 |
| | 18.12 | Straight thru' | 19.33 |
| | 20.23 | Straight thru' | 21.44 |
| <u>N.B.</u> | 09.55 | Change Newbury | 12.42 Check timetable |
| | 11.55 | Change Newbury | 14.38 Check Timetable |

r - Refreshments available * - Refreshments Mons to Fris.

THE ADVENTURES OF K9

No. 1

The entire Seventh Floor has disappeared. The Commander says it is impossible. K9 says that is only because the human mind cannot understand it. At just under the speed of light, he takes off across the deep starless gulf between the galaxies on another dangerous mission.



DATE:- THURSDAY 12th November

LOCATION = L DIRECTIONS = D PARKING = P
CONTACT = C AREAS = A

SHOOTING/RECORDING TIMES

MAIN UNIT PARKING

for CATERERS
PROPWAGON
COACH

L MAP 1

D MAP 1

C MAP 1

* * * * *

TITLE SEQUENCES:-

L MAP 8

C MAP 8

1000 - 1800

SEQUENCES - see over for detail

TK 2 Driving only

TITLES 21 shots

... see overleaf

ARTISTS - see over for details

SARAH JANE ELISABETH SLADEN

DOUBLING DRIVER ...SUSIE BROWN

TRANSPORT

A COACH Depart King's Head, Cirencester
at 10.30 for LOC. 1 MAP 1

+ WAGONETTE Depart King's Head, Cirencester
M at 10.30 for LOC. 3 MAP 8

P VAN To be on LOC. 1 MAP 1 at 1100

ARRIVALS

DEPARTURES

Elisabeth Sladen
(0920)

Ian Sears
Bill Fraser
Colin Jeavons
Nigel Gregory
Stephen Oxley

CATERING

b.

l. 1330 30 people

t.

s.

TRIPS etc.

CAR (1)

DATE:- THURSDAY 12th Nov.

| | CHARACTER | ARTIST | EP | TK OB | DESCRIPTION | CALL TIMES | | | |
|---------------------|------------------------|------------------|----|----------|--|------------|------|-----|-----------------------------------|
| | | | | | | M/UP | SET | REL | |
| DANEWAY | SARAH JANE (DOUBLE) | SUSIE BROWN | | 2 | Travelling shot | | 1000 | | Car (1) |
| BISLEY | SARAH JANE (DOUBLE) | SUSIE BROWN | | 2 | Establish Bisley Village | | 1030 | | Car (1) |
| SHEEPScombe | SARAH JANE | ELISABETH SLADEN | | TITLES | Shots 10, 11, 12 (+30) - change 1. 23, 24 20, 21, 22 - change 2. | | 1130 | | |
| WISHANGER FARM | SARAH JANE | ELISABETH SLADEN | | TITLES | Shots 25, 26, 27, (33) 34, 35, 36 | | | | Car (1) |
| MISERDEN SQUARE | SARAH JANE | ELISABETH SLADEN | | TITLES | Shots 15, 16, 17 + driving shot. | | | | Telephone Champagne Car (1) |
| MISERDEN ESTATE. | SARAH JANE | ELISABETH SLADEN | | TITLES | Shots 28, 29 (K9) | | | | Car (1) K9 |

DATE:- FRIDAY 13th November

LOCATION = L DIRECTIONS = D PARKING = P
CONTACT = C AREAS = A

SHOOTING/RECORDING TIMES

L MISERDEN ESTATE, MISERDEN, nr STROUD, GLOS.

1100 - 2100

C Mr. Withers Estate Office
Tel: (028582) 303
Marjorie Ford (Secretary)

SEQUENCES - see over for detail

TK 10
8
11
5
14
6
7

D See MAP 1

P See MAP 1

ARTISTS - see over for details

SARAH-JANE - ELISABETH SLADEN
BRENDAN - IAN SEARS
GEORGE TRACEY - COLIN JEAVONS
BILL POLLOCK - BILL FRASER
SGT. WILSON - NIGEL GREGORY
P.C. CARTER - STEPHEN OXLEY
K9

TRANSPORT

and DIANE COLLETTE (Ladies in
JUNE SIMMONS the Market
Garden)

A Coach 29-seater

DEPART: KING'S HEAD
Cirencester (0285) 3322
at 1000 am

ARRIVALS

DEPARTURES

John Leeson

None

CATERING FIVE STAR

PROPS etc.

Range Rover
Police car

b. Coffee etc. 1030
l. 1300 50 people
t.
s. 1900 50 people

| CHARACTER | ARTIST | EP | TK OB | DESCRIPTION | CALL TIMES | | | |
|--|--|----|-------------------------|---|------------|------|-----|----------------------------|
| | | | | | M/UP | SET | REL | |
| TRACEY'S COTTAGE SARAH JANE K9 | Elisabeth Sladen | | 10 3 | Sarah Jane at Tracey's cottage struggling with K9 | | 1100 | | |
| POLLOCK SARAH JANE BRENDAN P.C. CARTER GEORGE TRACEY | Bill Fraser Elisabeth Sladen Ian Sears Stephen Oxley Colin Jeavons + Diane Collette & June Simmons | | 8 | Discussion of £500 worth of damage and more soil samples. | | 1130 | | JASPER (Dog) POLICE CAR |
| POLLOCK SARAH JANE GEORGE TRACEY | Bill Fraser Elisabeth Sladen Colin Jeavons + Diane Collette & June Simmons | | 11 5 | Pollock offers to take Sarah Jane to the police. | | 1200 | | |
| BRENDAN GEORGE TRACEY | Ian Sears Colin Jeavons | | 5 (3) | Brendan collects a soil sample | | 1400 | | |
| SARAH JANE SGT. WILSON | Elisabeth Sladen Nigel Gregory | | 14 (4) Sut 2. 16A | Sarah sees Wilson leave Tracey's cottage | | | | |
| GEORGE TRACEY K9 | Colin Jeavons | | 6 (4) | K9 terrifies George Tracey | | | | K9 |
| GEORGE TRACEY K9 | Colin Jeavons | | (8) | K9 demolishes the market garden | | | | K9 |

DATE:- SATURDAY 14th November

LOCATION = L DIRECTIONS = D PARKING = P
CONTACT = C AREAS = A

SHOOTING/RECORDING TIMES

1100 - 2100

SEQUENCES - see over for details

| | | |
|--------|---|--------|
| TK 19A | } | LOC. 1 |
| 3A | | |
| 3B | | |
| 16A | } | LOC. 2 |
| 16B | | |
| 15 | | |

ARTISTS - see over for details

| | | |
|-------------|---|------------------|
| SARAH JANE | - | ELISABETH SLADEN |
| BRENDAN | - | IAN SEARS |
| SGT. WILSON | - | NIGEL GREGORY |
| K9 | - | JOHN LEESON |

STUNTWOMAN - SUE CROSLAND

TRANSPORT

A COACH

DEPART: KING'S HEAD HOTEL
Cirencester (0285) 3322
at 1000 am

ARRIVALS

John Quarmby
Gillian Martell

DEPARTURES

Stephen Oxley

CATERING FIVE STAR

| | |
|---------|-----------|
| b. | |
| l. 1300 | 50 people |
| t. | |
| s. 1900 | 50 people |

PROPS etc.

Cars (1) & (2)
Tractor
Bicycle

| CHARACTER | ARTIST | EP | TK OB | DESCRIPTION | CALL TIMES | | | |
|---------------------------------|---|----|------------------|--|------------|------|-----|--|
| | | | | | W/UP | SET | REL | |
| SARAH JANE K9 | Elisabeth Sladen John Leeson Sue Crosland | | 19A 9 | Attempt to wipe out the intrepid duo! | | 1045 | | 'Stuntwoman' Car (1) & (2) Tractor K9 |
| SARAH JANE BRENDAN | Elisabeth Sladen Ian Sears | | 3A 1 | Driving long shot | | 1400 | | Car (1) |
| SARAH JANE BRENDAN | Elisabeth Sladen Ian Séars | | 3B 5 | Sarah Jane and Brendan discuss their world while driving along | | | | Car (2) |
| SGT. WILSON | Nigel Gregory | | 16A | Wilson spies a goat and meets his Waterloo | | 1600 | | Bicycle Goat |
| SARAH JANE SGT. WILSON K9 | Elisabeth Sladen Nigel Gregory | | 16B 14 | Sarah Jane & K9 stumble on Wilson the deceased. | | | | Bicycle Car (1) |
| SGT. WILSON | Nigel Gregory | | 15 1 | Wilson cycling | | | | Bicycle |

WISHANGER FARM

ESTATE ROAD BELOW HOUSE

DATE:- SUNDAY 15th November

LOCATION = L DIRECTIONS = D PARKING = P
CONTACT = C AREAS = A

SHOOTING/RECORDING TIMES

1500 - 0100

SEQUENCES - see over for detail

TK 1
20B
20E (2)
18A
20E (1)
17

ARTISTS - see over for details

| | | |
|---------------|---|------------------|
| K9 | - | JOHN LEESON |
| SARAH JANE | - | ELISABETH SLADEN |
| BRENDAN | - | IAN SEARS |
| GEORGE TRACEY | - | COLIN JEAVONS |
| BILL POLLOCK | - | BILL FRASER |
| HENRY TOBIAS | - | JOHN QUARMBY |
| PETER TRACEY | - | SEAN CHAPMAN |
| LILLY GREGSON | - | GILLIAN MARTELL |
| SGT. WILSON | - | NIGEL GREGORY |

plus
GAY HOKKINS
SALLY ANN WRIGHT
CONSTANCE FARMER
SUSIE BROWN
SYLVIA SHORE
JOHN GLENTORAN
ADRIAN FLETCHER
ADRIAN VARCOE

Members
of
the
Coven

TRANSPORT

A COACH

DEPART: KING'S HEAD HOTEL
Cirencester (0285) 3322
at 1430

A MINI-BUS

DEPART: BBC BRISTOL for to arrive at
King's Head, Cirencester at
1230.

ARRIVALS

DEPARTURES

None

None

CATERING FIVE STAR

PROPS etc.

Cauldron etc.
Visual effects

b.
l. 1330 60 people
t.
s. 1930 60 people

DATE:- SUNDAY 15th November

| CHARACTER | ARTIST | EP | TK OB | DESCRIPTION | CALL TIMES | | | |
|---|---|----|----------|---|------------|------|-----|---------------|
| | | | | | M/UP | SET | REL | |
| GEORGE TRACEY HENRY TOBIAS SGT. WILSON PETER TRACEY LILLY GREGSON BILL POLLOCK | Colin Jeavons John Quarmby Nigel Gregory Sean Chapman Gillian Martell Bill Fraser + all supporting artists | | 1 | "Home Brewing" | | 1500 | | |
| as above plus BRENDAN | as above plus IAN SEARS | | 20B | 'Hubble, bubble, toil & trouble' for Brendan | | | | |
| as above plus BRENDAN SARAH JANE K9 | as above plus Ian Sears Elisabeth Sladen | | 20E(2) | Action Woman + K9 arrives at ceremony | | 1900 | | K9 |
| all of the above | all of the above | | 18A | Peter Tracey's nature study class | | | | |
| SARAH JANE K9 | Elisabeth Sladen John Leeson | | 20E(1) | Action Woman + K9 arrive at the churchyard | | | | Car (1) K9 |
| GEORGE TRACEY PETER TRACEY HENRY TOBIAS | Colin Jeavons Sean Chapman John Quarmby | | 17 | 'The time has come the Walrus said' Peter is told of his initiation. | | | | |

DATE:- MONDAY 16th November

LOCATION = L DIRECTIONS = D PARKING = P
CONTACT = C AREAS = A

SHOOTING/RECORDING TIMES

1100 -2100

SEQUENCES - see over for detail

TK 2B
3C
13
18B
2A
3A
3C
20A (1)
20C
20D
20A (2)

ARTISTS - see over for details

SARAH JANE - ELISABETH SLADEN
GEORGE TRACEY - COLIN JEAVONS
BRENDAN - IAN SEARS
BILL POLLOCK - BILL FRASER
K9 - JOHN LEESON

plus NAT PEARN (Old Man in car)

TRANSPORT

A COACH

DEPART : KING'S HEAD HOTEL
Cirencester (0285) 3322
1015 am

ARRIVALS

DEPARTURES

Sean Chapman
John Quarmby
Nigel Gregory

CATERING FIVE STAR

b.
l. 1300 50 people
t.
s. 1900 50 people

PROPS etc.

Cars (1) & (2)
K9

| | | | | CALL TIMES | | | |
|--|---|--|----|-----------------|--|-----|------------------------|
| | | | | M/UP | SET | REL | |
| | CHARACTER | ARTIST | EP | TK OB | DESCRIPTION | | |
| | SARAH JANE GEORGE TRACEY K9 | Elisabeth Sladen Colin Jeavons | | 2B 9 | Sarah Jane arrives at Manor having wiped out an OAP. | | Car (1) |
| | SARAH JANE BRENDAN | Elisabeth Sladen Ian Sears | | 3C 1 | Pat Moss & Brendan burn up the drive | | |
| | BILL POLLOCK SARAH JANE GEORGE TRACEY | Bill Fraser Elisabeth Sladen Colin Jeavons | | 13 | Pollock sweet talks Sarah while George gets his peeping Tom act together Track ? | | 1215 |
| | | | | 18B | Establishing shot of Manor | | |
| | SARAH JANE OLD MAN | Elisabeth Sladen Nat Pearn | | 2A 10 | Sarah Jane gain 10 points for OAP | | 1430 Cars (1) & (2) |
| | SARAH JANE BRENDAN | Elisabeth Sladen Ian Sears | | 3A or 3C | Passing shot of car | | Car (1) |
| | SARAH JANE K9 | Elisabeth Sladen John Leeson | | 20A(1) | 1 Church 3 shots keep on searching | | Car (1) K9 |
| | as above | as above | | 20C | Ext. Car travelling shot | | Car (1) + K9 |
| | as above | as above | | 20D | Ext. Car travelling shot (another one) | | Car (1) + K9 |
| | as above | as above | | 20A(2) | Int. Car chat between K9 & S-J | | Car (2) + K9 |

BARNLEY HOUSE

SAPPERTON
CROSSROADS

CHURCH

VILLAGE

MISERDEN

DATE:- TUESDAY 17th November

LOCATION = L DIRECTIONS = D PARKING = P
CONTACT = C AREAS = A

SHOOTING/RECORDING TIMES

0900 - 1300

SEQUENCES - see over for detail

TK 12
19B
4

ARTISTS - see over for details

SARAH JANE - ELISABETH SLADEN
BILL POLLOCK - BILL FRASER
LILLY GREGSON - GILLIAN MARTELL
HOWARD BAKER - NEVILLE BARBER
GEORGE TRACEY - COLIN JEAVONS

plus
ANN PALMER Passersby
CAROL HOWARD in village
LEN THOMAS

TRANSPORT

A COACH

DEPART: KING'S HEAD HOTEL
Cirencester (0285) 3322
at 0830

ARRIVALS

DEPARTURES

Elisabeth Sladen
John Leeson
Ian Sears
Bill Fraser
Colin Jeavons
Neville Barber
Gillian Martell

CATERING

FIVE STAR

PROPS etc.

Police car
Car (1)

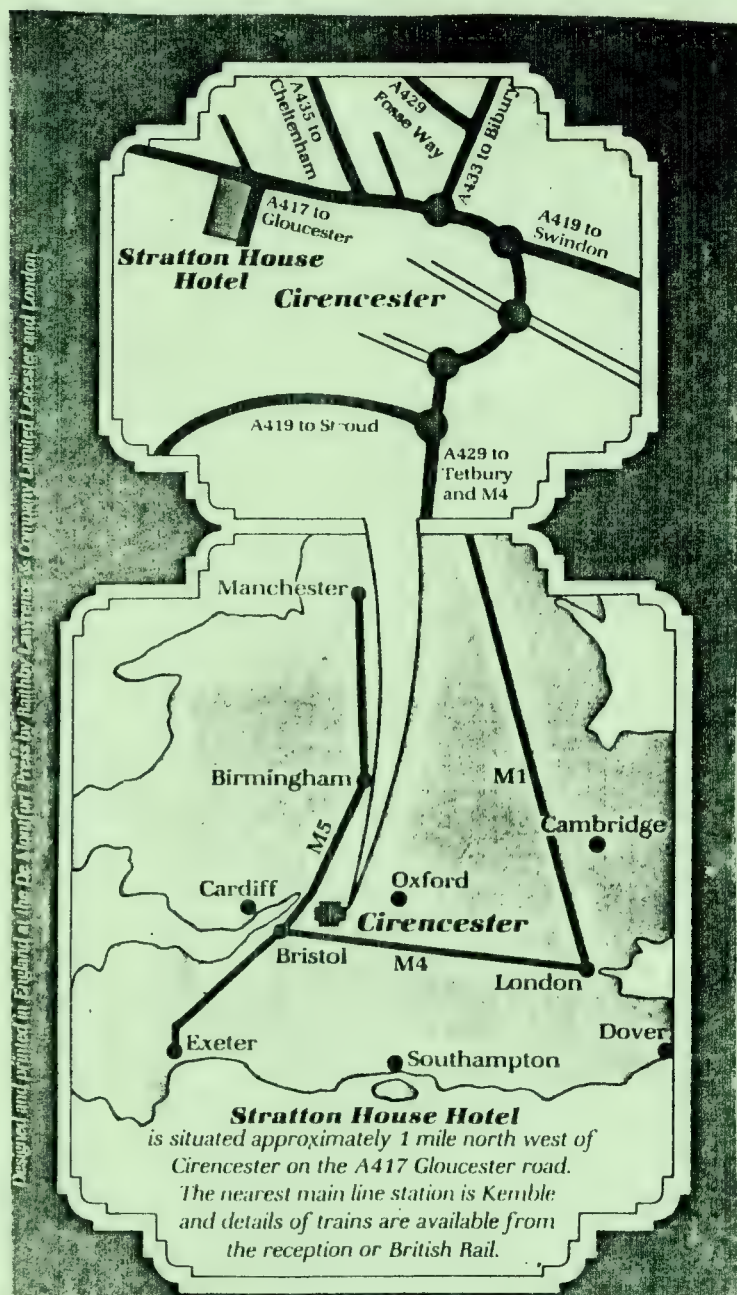
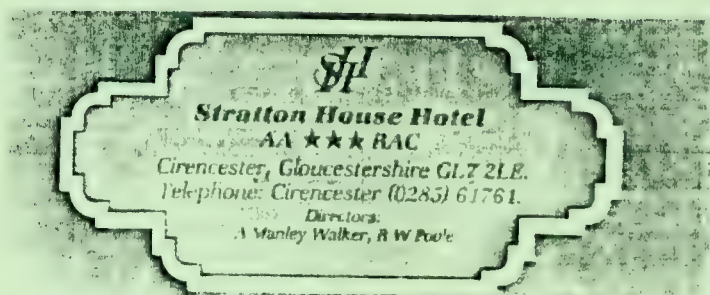
b.
1. 1300 40 people
t.
s.

BISLEY VILLAGE

| | | | | | DATE:- TUESDAY 17th November | | | |
|--|--|----|---------------|--|------------------------------|-----|-----|----------------------------|
| CHARACTER | ARTIST | EP | TK OB | DESCRIPTION | CALL TIMES | | | |
| | | | | | M/UP | SET | REL | |
| SARAH JANE BILL POLLOCK LILLY GREGSON | Elisabeth Sladen Bill Fraser Gillian Martell | | 12 | Sarah Jane & Pollock meet Lilly covered in holly <i>Tracks?</i> | | | | Range rover Police car? |
| HOWARD BAKER plus supporting artists | <i>Neville</i> Barber plus Ann, Carol & Len | | 19B 1 | Howard Baker merry Christmasing towards the cop shop | | | | |
| SARAH JANE LILLY GREGSON GEORGE TRACEY | Elisabeth Sladen Gillian Martell Colin Jeavons | | 4 <i>9</i> | Lilly's introduced while George is still trying to get his peeping Tom act together. | | | | Car (1) Bicycle |
| | | | | Establishing village | | | | |

ACCOMMODATION AT THE STRATTON HOUSE HOTEL:

| | 11th | 12th | 13th | 14th | 15th | 16th | 17th |
|-----------------|------|------|------|------|------|------|------|
| Robert Gabriel | | | ✓ | ✓ | | | |
| Matthew Kuipers | | | ✓ | ✓ | | | |
| Ian Sears | | | ✓ | ✓ | | | |
| Colin Jeavons | | | ✓ | ✓ | | | |
| Nigel Gregory | | | ✓ | ✓ | | | |
| Sean Chapman | | | | ✓ | | | |
| Gillian Martell | | | | ✓ | | | |
| John Leeson | | | ✓ | ✓ | | | |

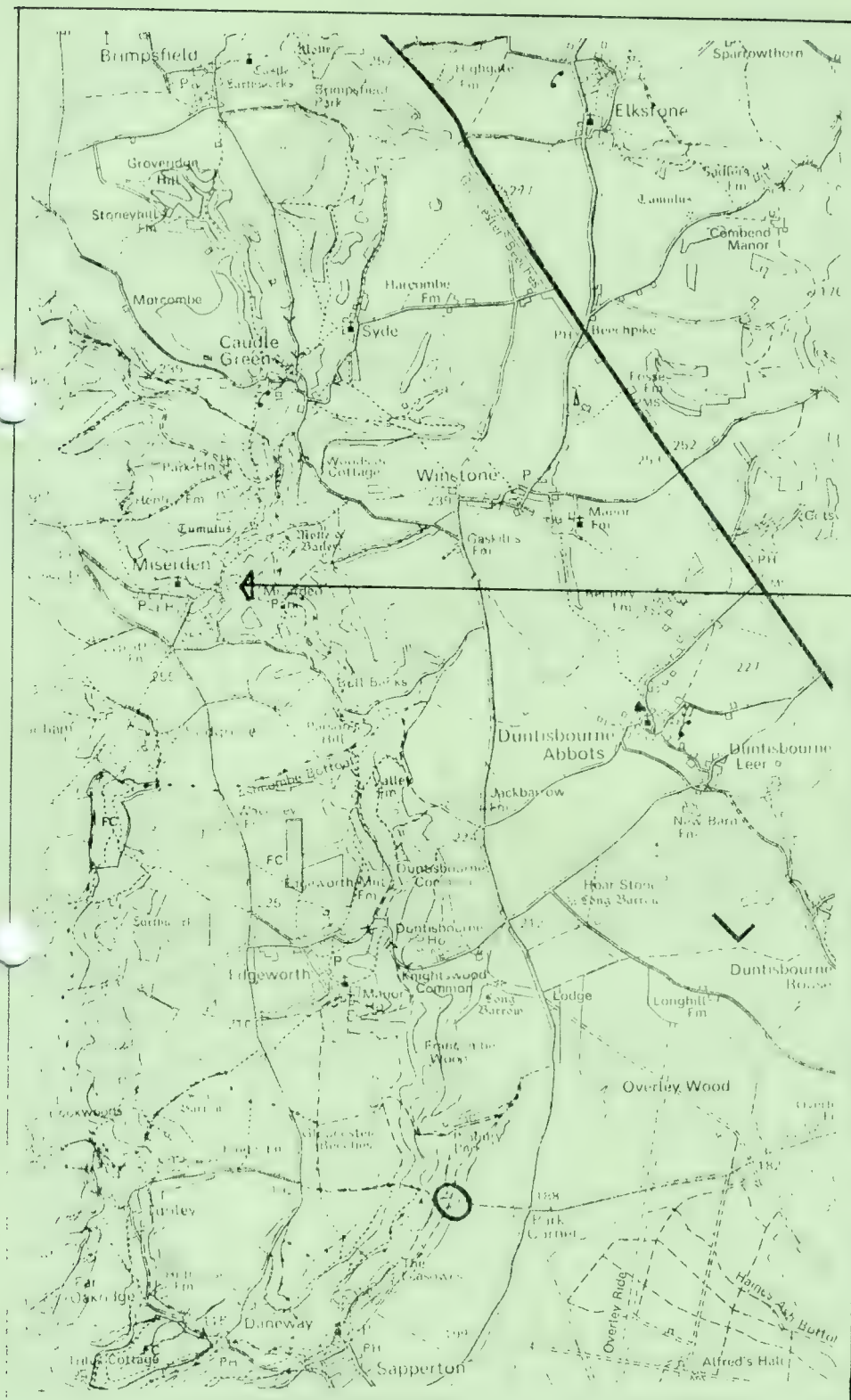


The Kings Head Hotel

ACCOMMODATION AT THE KING'S HEAD HOTEL:

| | 11th | 12th | 13th | 14th | 15th | 16th | 17th |
|---|------|------|------|------|------|------|------|
| Elisabeth Sladen | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | T |
| John Leeson | | | | | ✓ | ✓ | T |
| Ian Sears | | ✓ | | | ✓ | ✓ | T |
| Bill Fraser | | ✓ | ✓ | ✓ | ✓ | ✓ | T |
| Colin Jeavons | | ✓ | | | ✓ | ✓ | T |
| Sean Chapman | | | | | ✓ | T | |
| Neville Barber | | | | | | ✓ | T |
| John Quarmby | | | | ✓ | ✓ | T | |
| Gillian Martell | | | | | ✓ | ✓ | T |
| Nigel Gregory | | ✓ | | | ✓ | T | |
| Stephen Oxley | | ✓ | ✓/T | | | | |
| John Black | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | T |
| Robert Gabriel | ✓ | ✓ | | | ✓ | ✓ | T |
| Matthew Kuipers | ✓ | ✓ | | | ✓ | ✓ | T |
| (Sue Hedden - staying at The Fleece Hotel (across the road) 11th-16th) | | | | | | | |
| Yvonne Collins | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | T |
| Ann Arnold | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | T |
| Sally Pearson | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | T |
| Nick Eastwood | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | T |
| Tessa Murray | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | T |
| Susie Bancroft | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | T |
| Carole Brady | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | T |





LOCATION

FRIDAY 13th NOV

MISERDEN PARK ESTATE
MISERDEN
Nr STROUD
GLOUS

Mr WITHERS
Estate Office
028582 303
Sec:-

MARKET GARDEN
TRACEY'S COTTAGE

PARKING

Follow the signs
to the Nurseries

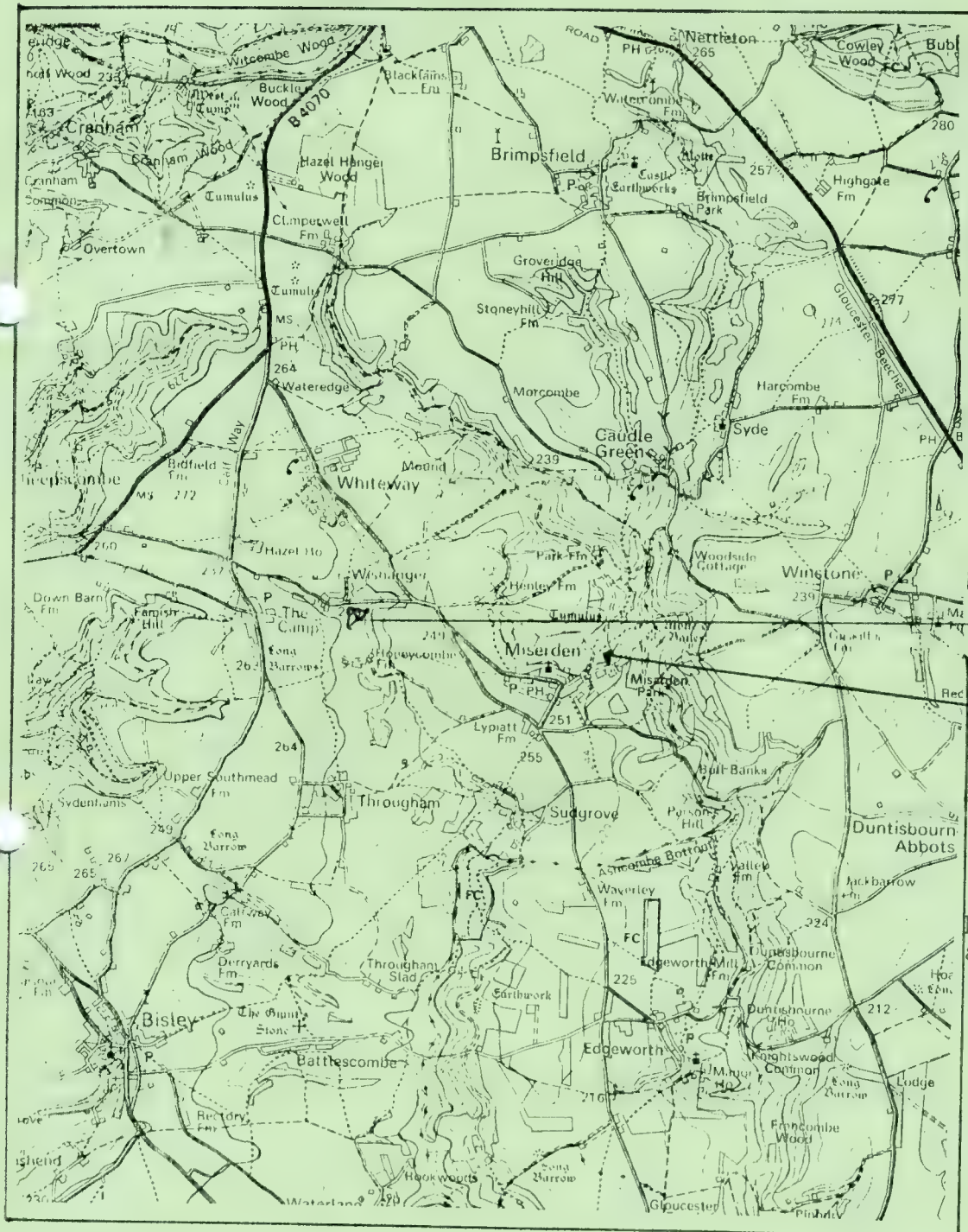
DIRECTIONS

Up to you entirely
but O.S. Map sheet 163
should help. Otherwise
Happy Christmas!

TK's
10
5
8
11
14
6
7

LOCATION

SATURDAY 14th NOV



Tennants:
Mr & Mrs Birchenall

LOC 1

WISHANGER
FARM

LOC 2

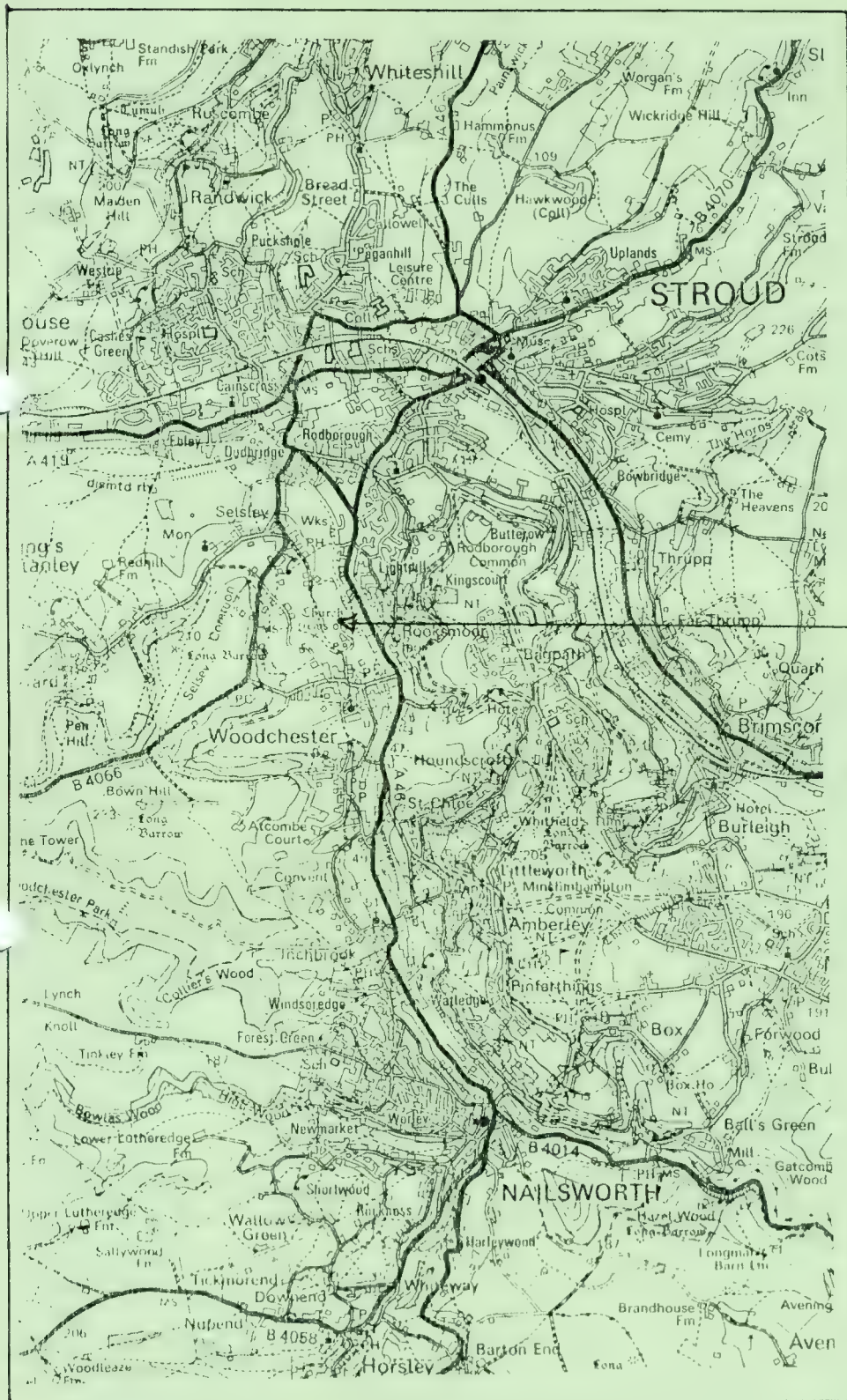
ESTATE ROADS

PARKING

Turn Rt past
Manor, hard up
against wall

TK'S

19A
3A
3B



LOCATION

SUNDAY 15th Nov

Ruined Church
North Woodchester

Rev J Cull.

Site of ROMAN
PAVEMENT

Turn off A46
to NORTH WOODCHESTER
up hill on sharp bend
signpost No Through
Road. Take it.

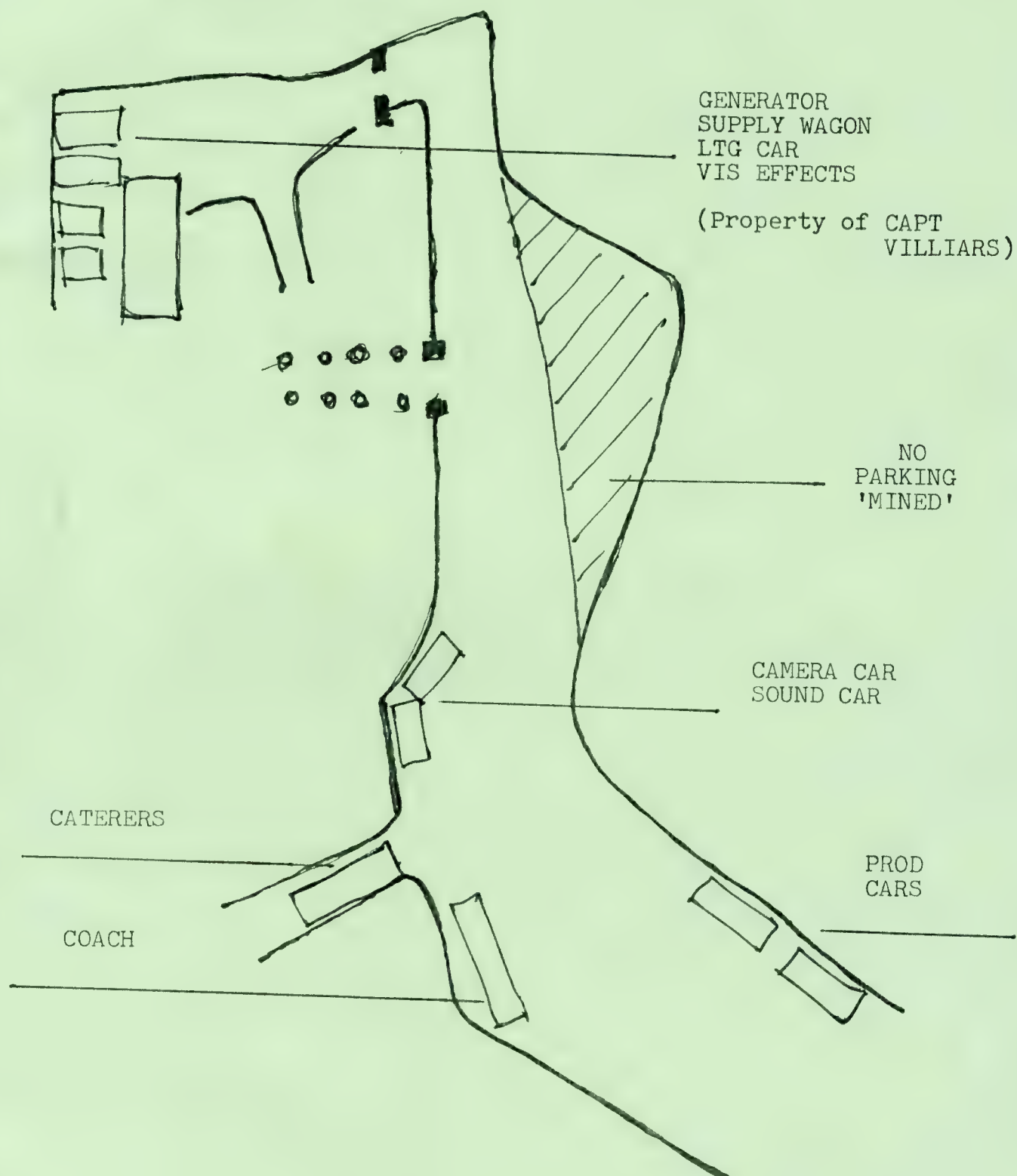
PARKING

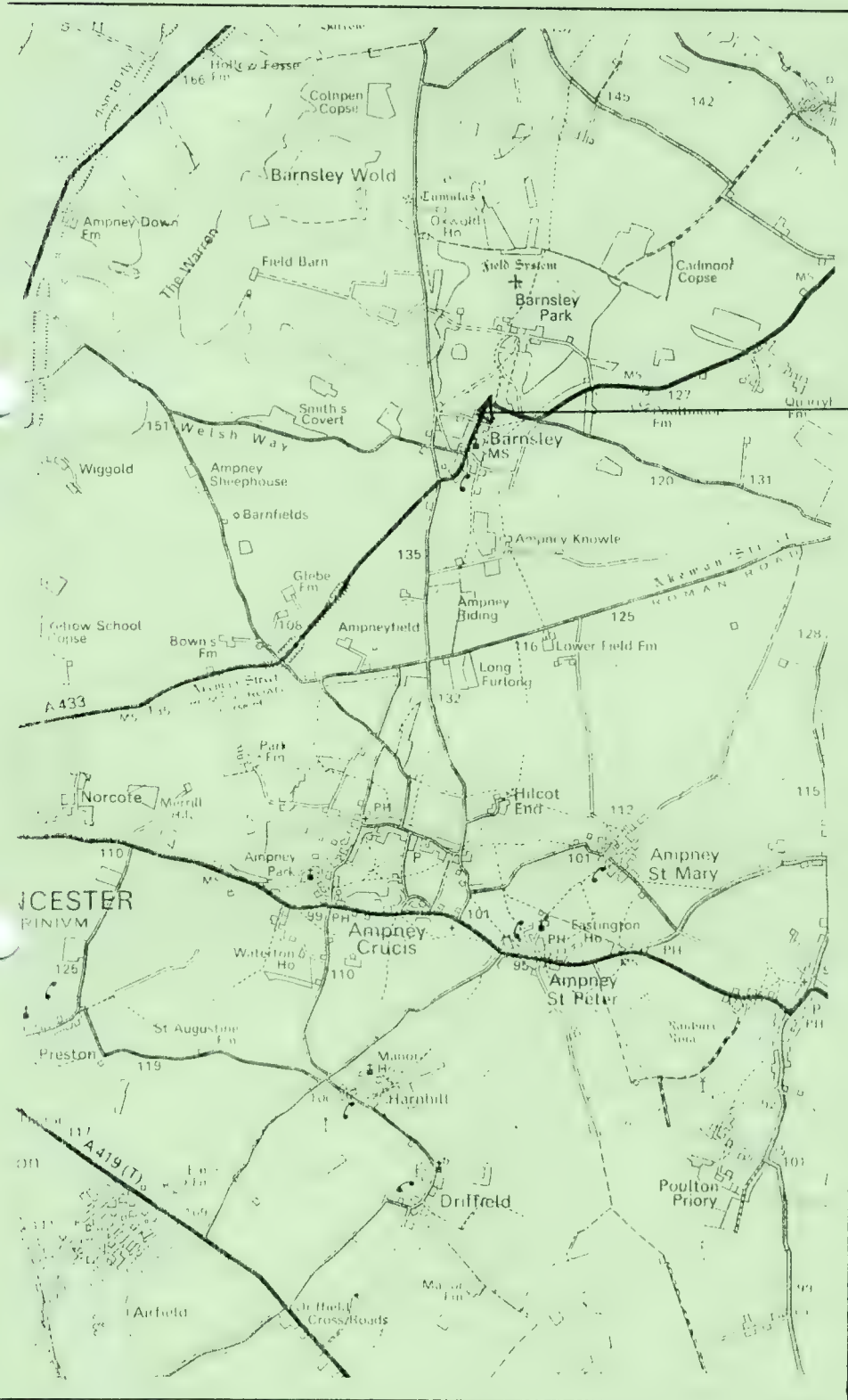
VERY TIGHT.
see seperate Map.

TK's
1
20B
20E
18A
17

PARKING FOR NORTH WOODCHESTER

'The Parking for this Location is more than a headache so will you please check with Production the night before for a briefing!





LOCATION

MONDAY 16th Nov

BARNSELY HOUSE
BARNSELY
GLOUS.

David Verey Esq
028574 281

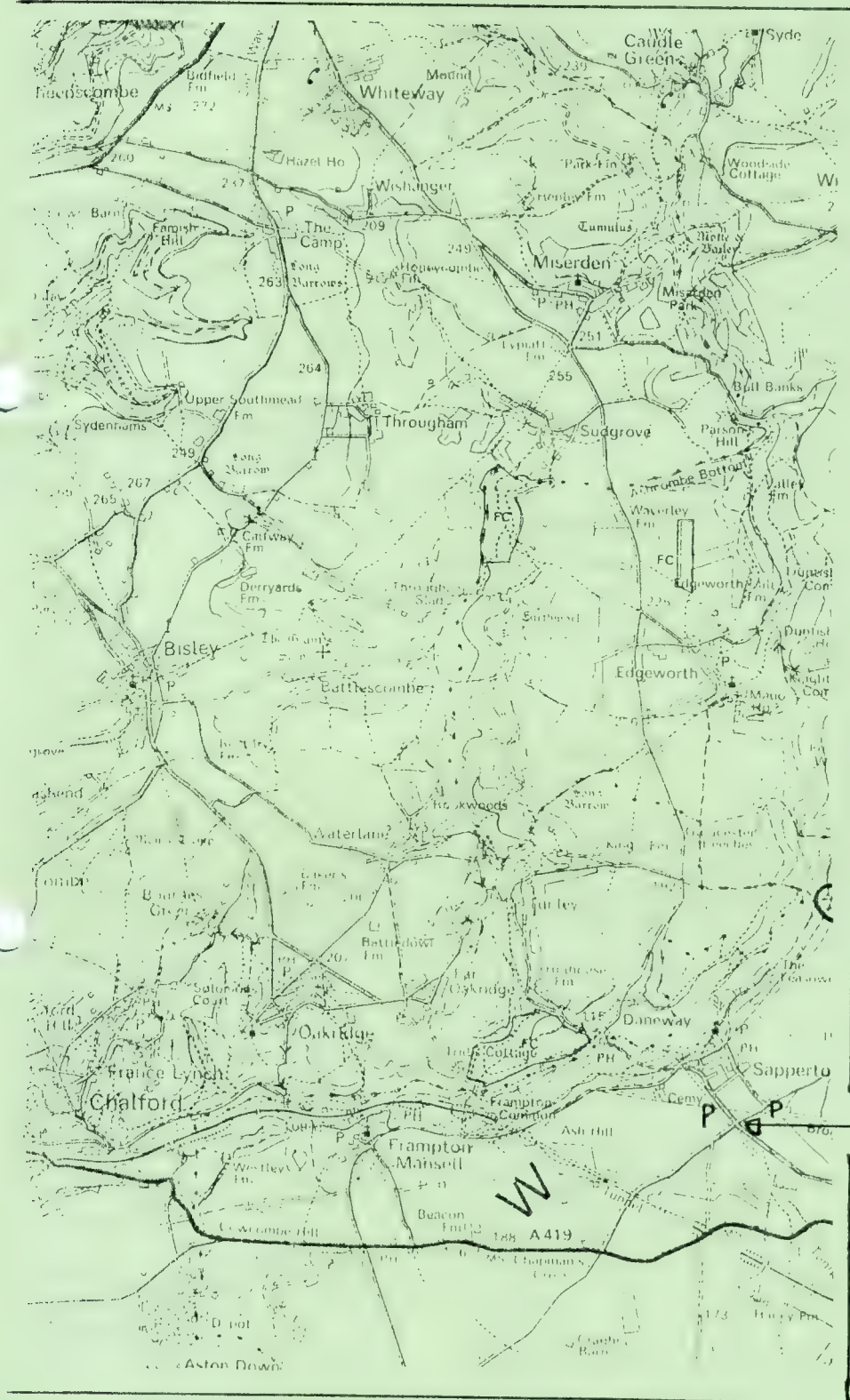
PARKING

Cars + Vans

Up main Drive to Car
Park in field on left.

Coach + Caterers please
discuss with PM's.

TK's
2B
3C
13
18B

LOCATIONMONDAY 16th NOVPARKING

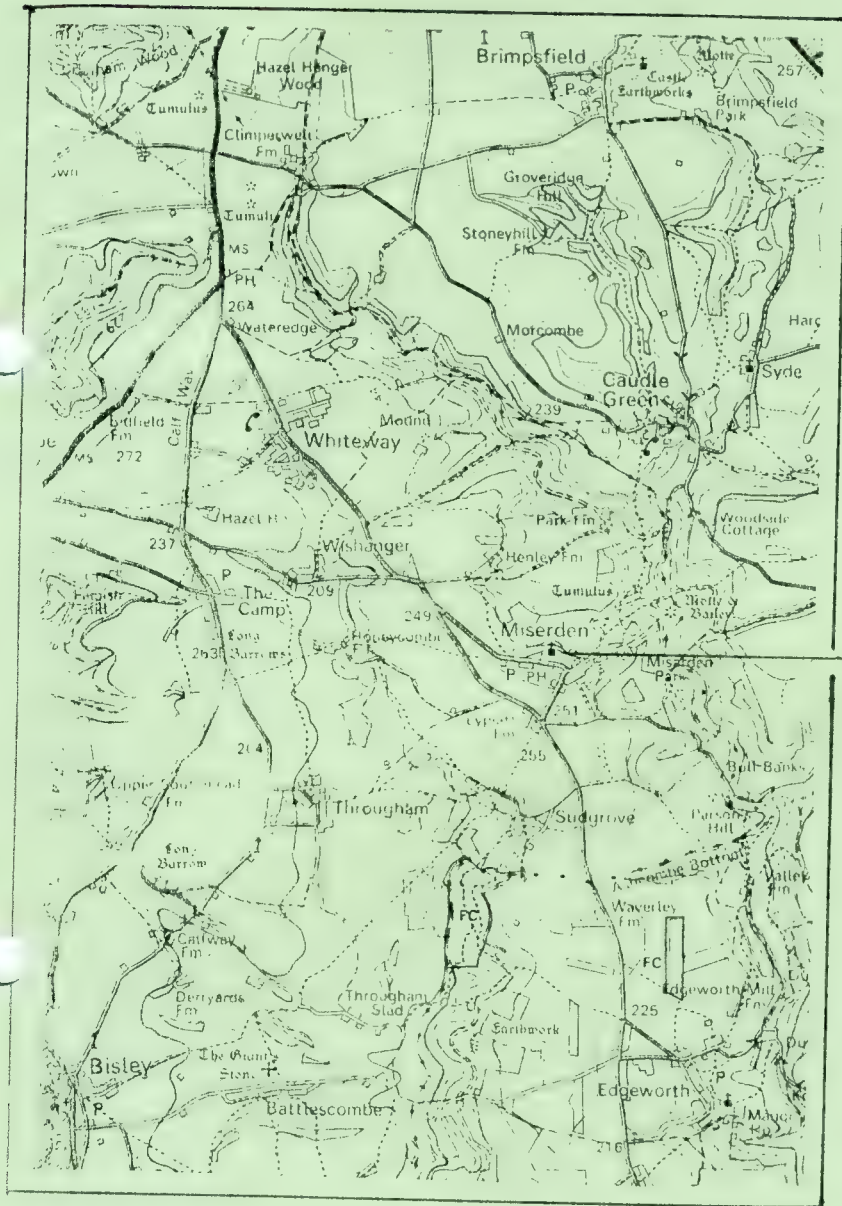
To the Right
and Left of the X road
at 'P' points.

CROSSROADS
OUTSIDE
SAPPERTON
VILLAGE

TK
2A

LOCATION

MONDAY 16th NOV



St ANDREWS CHURCH

(Rev J. Harper
028582 254)

PARKING

Except for the necessities
back at base.

LOCATION

TUESDAY 17th NOV

DIRECTIONS

SW of Miserden

PARKING

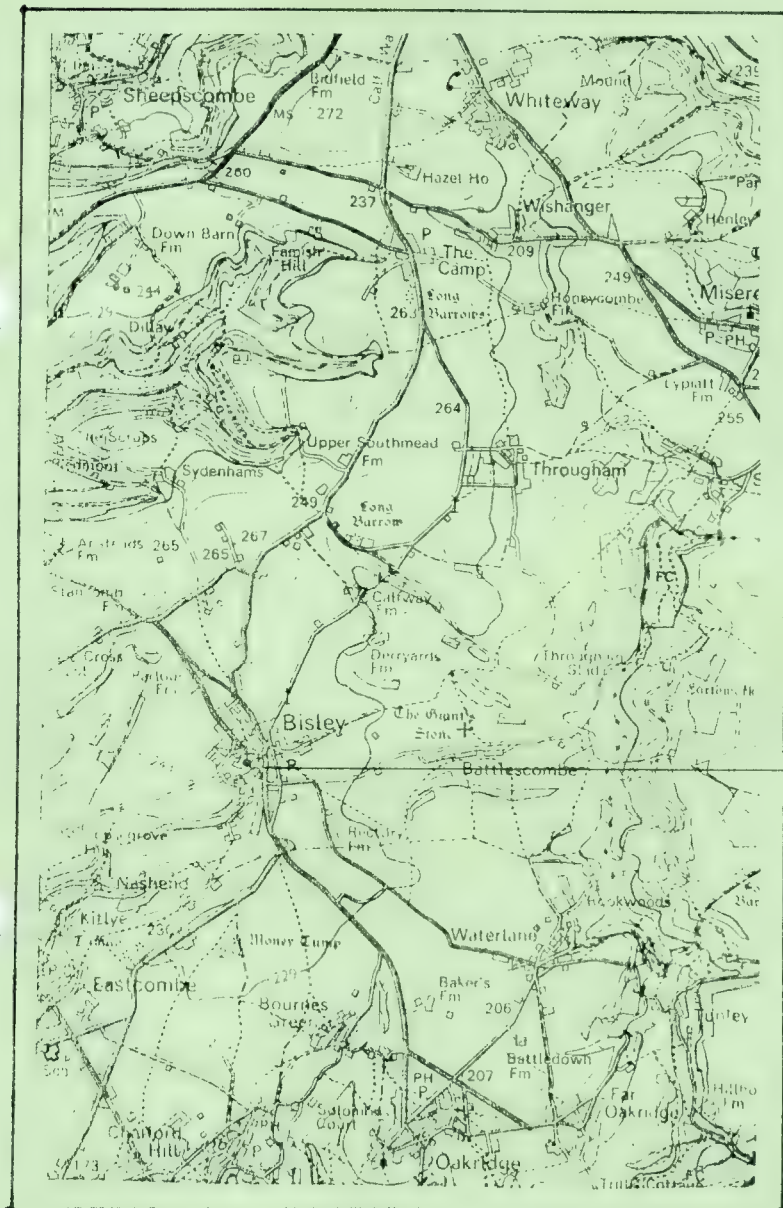
Car Park of THE BEAR
INN.

(Richard Rycroft
045277 265)

POST OFFICE

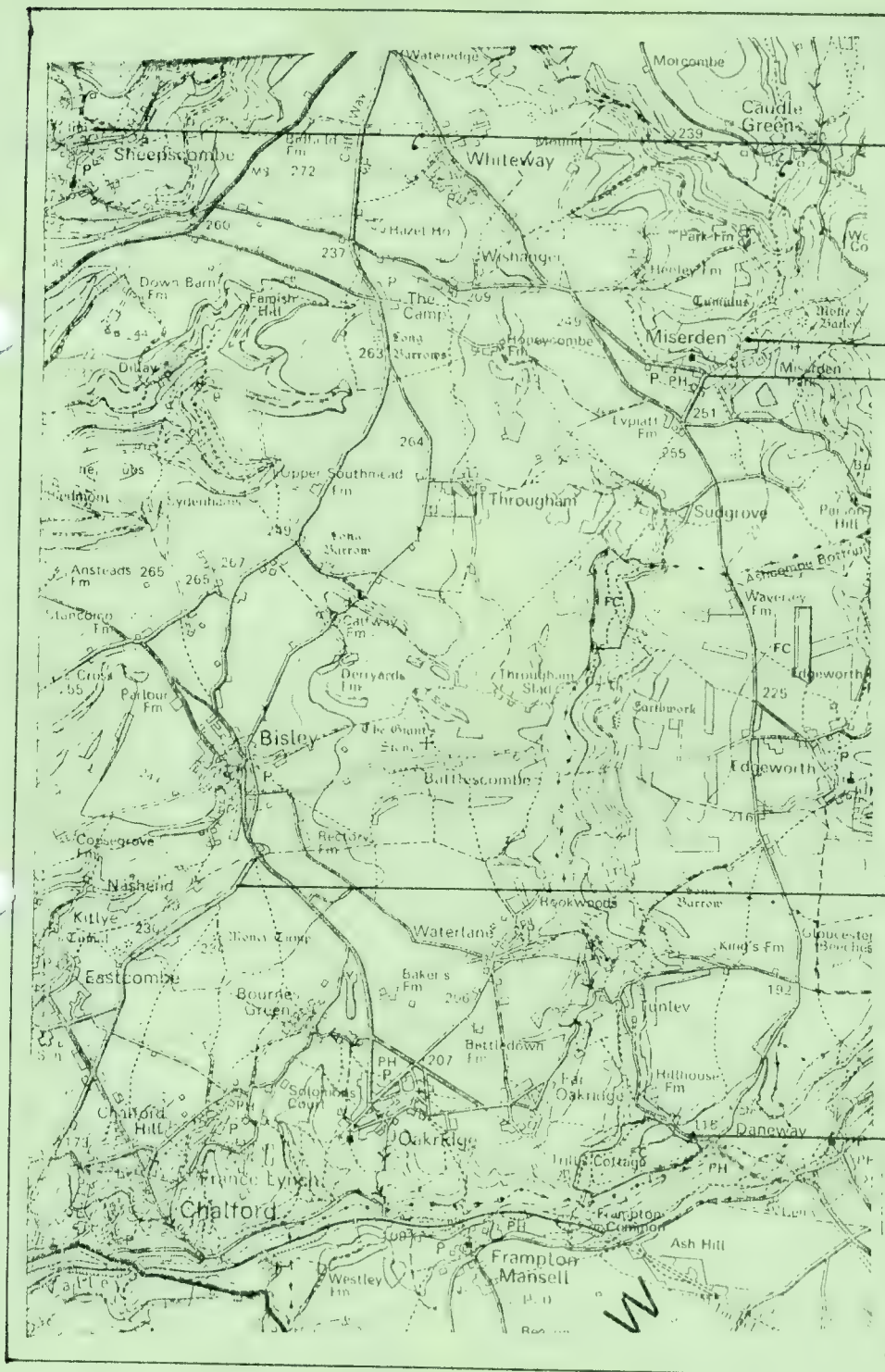
CONTACT

Douglas Clarke
045277 201



LOCATIONS

THURSDAY 12th
NOV



(3) The Butchers Arms
Sheepscombe
Glos
0452 812113

(5) Estate Road
(4) Bus Shelter
Miserden

(3) Titles Shots
10.11.12.30.
23.24.
20.21.22.

(4) 15.16.17.
+ Driving Shot

(5) 28.29.

(2) Bisley
TK 2
(Driving shot only)

(1) 'Daneway Inn'
Daneway.
028576 297

TK 2
(Driving shot only)

Assistant to John Black, Director "K9 & COMPANY"

104 Union House

TC x3229/5184

19th November 1981

ARTISTS PERMISSION TO ENTER BBC CLUB, PEBBLE MILL

Mangger, BBC Club, Pebble Mill.

I would be grateful if you would permit the following artists to come into the BBC Club while they are working at Pebble Mill, Studio 'A' for the above programme. The dates will be 29th and 30th November.

IAN SEARS
JOHN LEESON
NEVILLE BARBER
LINDA POLAN
BILL FRASER
MARY WIMBUSH
JOHN QUARMBY
GILLIAN MARTELL
STEPHEN OXLEY
NIGEL GREGORY
SEAN CHAPMAN
COLIN JEAVONS
ELISABETH SLADEN

Thank you very much.

(Yvonne Collins)

| | | | | | | | | |
|--------------------------------|--|---------------------|----|---------------------|--|----------------------|-----------------------|-----------|
| Strand/Series Title | | | | STUDIO INFORMATION | | | | |
| Programme Title | | | | Distribution | | | Denotes Recipient | No of Cop |
| Episode/Sub. Title | | | | Thro: | | | Room No. and Building | ✓ |
| Project Number | | Prod. Costing Wk(s) | 48 | Channel | | House Manager | | |
| Programme Identificat'n Number | | Studio | | To:- Jim Butler | | Tel. Centre | | 2 |
| Production date(s) | | Week(s) | | Senior Fireman | | Lime Grove OR T.F.S. | | 1 |
| Filming/O.B. date(s) | | Week(s) | | Fire Pvntn. Officer | | 114 Bentinck House | | 1 |
| Producer | | Room No. / Building | | Tel. Extn. | | Department | | 1 |
| Director | | 104 Union | | x3229 | | Series | | 1 |
| Designer | | G05B PM | | 2240 | | Design | | 1 |

ARE VISUAL EFFECTS DEPARTMENT BEING CONTACTED?
HAVE ARMOURERS BEEN CONSULTED ON b)?
This form may be used for Ealing T.F.S. Please indicate whether
each item is for studio or filming purposes.

YES/NO
YES/NO

Details of:-

- a) Fire Hazards (including vehicles):
Studio/Filming

We shall be using fully practical fires on the
sets in studio & on the above dates.
Partists will also be smoking on the set.

- b) Firearms and Weapons
Studio / Filming

- c) Chemicals
Studio / Filming

- d) Gas and Water:
Studio / Filming

- e) Animals:
Studio / Filming

- f) Special Equipment and Machinery for demonstration:
Studio / Filming
(if heavy or large, indicate weight and dimensions)

- g) Audience: Category and Number:
Studio / Filming

- h) Other information (e.g. Disabled Contributors / Dangerous Action):
Studio / Filming

House Managers

| Premises | Address |
|---|-----------|
| Tel. Centre | 1271 T.C. |
| Lime Grove | SA6 LGS |
| T.F.S. | M104K.A. |
| Alexandra Palace | TG011AP. |
| Insert the relevant address in the distribution box. | |

DANGEROUS SUBSTANCES (e.g. Poisons, Lasers, Radio Active Materials, Germs etc.) require special permission of H.S.M. Tel.
to whom the Producer or person having editorial responsibility for the programme must submit a special pro forma and receive
permission before initiating any action (see Safety Regulations)

"K9 AND COMPANY"

Rehearsal Schedule

Rehearsal Room:

Room 302
BBC Rehearsal Rooms,
Victoria Road,
NORTH ACTON

Tel. No: 743 8000 Ext. 3077

Nearest Tube:

NORTH ACTON
Central Line

Nearest Train:

ACTON CENTRAL/WILLESDEN JUNCTION
Broad Street Line

Nearest Bus:

Nos: 260, 266, 12 and 18a

Rehearsal Dates:

Thur. Nov. 19th - Fri. Nov. 27th inc.

Recording Dates:

Sun. Nov. 29th & Mon. Nov. 30th
STUDIO A
BBC PEBBLE MILL
Birmingham

Tel. No: 021(from London) 472 5353

Director : John Black
Prod. Manager : Bob Gabriel
A.F.M. : Sue Hedden
Prod. Assist. : Yvonne Collins

Production Office:

Room 104 Union House
Tel. : 743 8000 Ext. 2255

FRIDAY 20th NOVEMBER:

10.30a.m.

READ THROUGH

All Cast please

11.15a.m. app.

BLOCK

Sc 2,3

Sarah-Jane

Sc 4

Sarah-Jane
Peter

Sc 5,6,7

Sarah-Jane
Brendan

Sc 8,9

Sarah-Jane
Pollock
Brendan

Sc 13

Sarah-Jane
Pollock
Brendan
K9

Sc 14

Sarah-Jane
Lilly

Sc 15

Brendan
K9

Sc 16

Sarah-Jane
Lilly

Sc 17

Brendan
K9

LUNCH

1.45a.m. app.

BLOCK

Sc 19

Brendan
K9Sc 20,21,
22,23,
24Brendan
K9
Peter

Sc 26

Brendan
K9

Sc 27

George
Peter

Sc 28

Sarah-Jane
Brendan
K9

Sc 29

George
Peter

Sc 30

Sarah-Jane
Brendan
K9

Contd/.....

No Mary Lambert
Linda Blair

FRIDAY 20th NOVEMBER contd.

| | | | |
|---------------|-------|-------------------|---|
| 3.00p.m. app. | BDOCK | Sc 31 | Brendan Peter |
| | | Sc 32,33 | Sarah-Jane K9 |
| | | Sc 33a (ex TK) | Sarah-Jane Pollock |
| | | Sc 34 | Pollock Carter Wilson Sarah-Jane |
| | | Sc 35 | Pollock Sarah-Jane K9 (OOV) |
| | | Sc 36,37 38,49 | Sarah-Jane Brendan |
| | | Sc 39 | George Wilson |
| | | Sc 40,41 | Sarah-Jane K9 |
| | | Sc 42,43 | Pollock Sarah-Jane |
| | | Sc 44 | Sarah-Jane |
| | | Sc 46,48 | Sarah-Jane K9 |
| | | Sc 52 | K9 |

SATURDAY NOVEMBER 21st :

| | | | |
|---------------|-------|----------------|--|
| 09.30 - 1.30. | BLOCK | Sc 1 | Juno Lavinia (N/A) |
| | | Sc 10,11 12 | Juno Sarah-Jane Howard |
| | | Sc 18 | Howard Juno Sarah-Jane Tobias |

Contd/.....

SATURDAY NOVEMBER 21st: contd.

| | | | |
|----------------|-------|-----------------------------|--|
| 10.00a.m. app. | BLOCK | Sc 25 | Sarah-Jane Tobias Juno Howard |
| | | Sc 45 | Sarah-Jane Juno Howard |
| | | Sc 47 | Juno Sarah-Jane |
| | | Sc 50 | Howard Juno Sarah-Jane |
| | | ? Sc 51 | Sarah-Jane Lavinia (N/A) |
| 10.45a.m. app. | WORK | Sc 2-7 | Sarah-Jane Brendan Peter |
| | | Sc 15,17 19 | Brendan K9 |
| | | Sc 20-24 | Brendan K9 Peter |
| | | Sc 26 | Brendan K9 |
| | | Sc 28,30 | Sarah-Jane Brendan K9 |
| | | Sc 31 | Brendan Peter |
| | | Sc 32,33 | Sarah-Jane K9 |
| | | Sc 36,37 38 | Sarah-Jane Brendan |
| | | Sc 40,41 44,46, 48,52 | Sarah-Jane K9 |

MONDAY NOVEMBER nd:

| | | | |
|-----------|------|-------------|---------------------|
| 10.30a.m. | WORK | Sc 14 16 | Sarah-Jane Lilly |
|-----------|------|-------------|---------------------|

Contd/.....

MONDAY NOVEMBER 22nd :contd.

| | | | |
|---------------|-------|-----------------|---|
| 11.00a.m.app. | WORK | Sc 8,9 13, | Sarah-Jane Pollock Brendan K9 |
| | | Sc 33a | Sarah-Jane Pollock |
| | | Sc 34 | Pollock Sarah-Jane Carter Wilson |
| | | Sc 35 | Pollock Sarah-Jane K9 (OOV) |
| | | Sc 42,43 | Pollock Sarah-Jane |
| | LUNCH | | |
| 1.30p.m.app. | WORK | Sc 27 | George Peter |
| | | Sc 29 | " |
| | | Sc 39 | George Wilson |
| 2.30p.m. app. | " | Sc 10. 11,12 | Sarah-Jane Juno Howard |
| | | Sc 18 | Sarah-Jane Juno Howard Tobias |
| | | Sc 25 | Sarah-Jane Juno Howard Tobias |
| | | Sc 45 | Sarah-Jane Juno Howard |
| | | Sc 47 | Juno Sarah-Jane |
| | | Sc 50 | Howard Juno Sarah-Jane |

 Contd.....

TUESDAY NOVEMBER 24th :

| | | | |
|-----------|-------|-------|-----------------------|
| 10.30a.m. | BLOCK | Sc 1 | Sarah-Jane Lavinia |
| | | Sc 51 | Sarah-Jane Lavinia |

REMAINDER OF THE DAY TO BE ARRANGED PLEASE CHECK YOUR CALL

WEDNESDAY NOVEMBER 25th:

| | | |
|--|-----------------------------------|-------------------|
| 10.30-11.30 | To be arranged | PLEASE CHECK CALL |
| 11.30 (Barry Hill Matt Irvine Tony Auger) | Run/Stagger in Recording Order | All Cast Please |

LUNCH

| | | |
|------------------|----------------|------------------------|
| 2.00p.m. app. on | To be arranged | PLEASE CHECK YOUR CALL |
|------------------|----------------|------------------------|

THURSDAY NOVEMBER 26th:

| | | |
|---------------|--------------------------|------------------------|
| 10.30 - 11.30 | To be arranged | PLEASE CHECK YOUR CALL |
| 11.30a.m. | TECHNICAL RUN THROUGH | ALL CAST PLEASE |

LUNCH

REMAINDER OF THE DAY TO BE ARRANGED - PLEASE CHECK

FRIDAY NOVEMBER 27th:

| | | |
|--|---------------|-----------------|
| 10.30a.m. | PRODUCERS RUN | ALL CAST PLEASE |
| REMAINDER OF THE DAY TO BE ARRANGED - PLEASE CHECK | | |

PLEASE NOTE: This schedule is only a guide line, not the Gospel, please allow for alterations - you may be needed for costume and/or make-up fittings, PLEASE check with me.

Studio Calls will be given at rehearsal on Fri.
Nov. 27th.

TIMINGS FOR K9 & COMPANY AS AT ²³~~21~~.11.81

ESTIMATED FILMING TIMES

~~18.48~~ 20.30

ESTIMATED STUDIO TIMES
(read through times)

29.58

~~48.46~~ 50.28

NOT INCLUDING TITLES

John Nathan-Turner, Producer 'Doctor Who' & 'K9 & Company'

204 Union House

3667

24th November, 1981

K9 & COMPANY

John Black

c.c: Bob Gabriel
David Hughes

Dick Mills (Radiophonic Workshop Special Sound) advises me that we should take a $\frac{1}{4}$ " sound track of K9 trundling along, stopping and starting in the studio. This is for use at the Sypher Dub with regard to film sequences.

(John Nathan-Turner)

Assistant to John Black (Director 'K9 & Company)

104 Union House

TC x3229/5184
or x3077

24.11.81

DRESSING ROOMS FOR STUDIO 'A' : 29th & 30th NOVEMBER 1981

Reception, Pebble Mill

Proj.No. 50/LDLD300A

Please could you arrange dressing rooms for the following artists for the above studio days. (I have typed them in order of priority).

(SUNDAY)

ELISABETH SLADEN

BILL FRASER

)
)

upstairs dressing rooms please

MARY WIMBUSH

GILLIAN MARTELL

any of these ~~three~~ artists
could share

LINDA POLAN

NEVILLE BARBER

)
)

could double

JOHN LEESON

IAN SEARS

)
)

could double

SEAN CHAPMAN

'BRUNO' (Alsatian dog) + handler

plus 2 EXTRAS (MEN)

(MONDAY)

ELISABETH SLADEN (as before)

BILL FRASER (as before)

MARY WIMBUSH

LINDA POLAN

NEVILLE BARBER

JOHN LEESON

IAN SEARS

SEAN CHAPMAN

plus

JOHN QUARMBY

)
)

could share

COLIN JEAVONS

STEPHEN OXLEY

)
)

could share

NIGEL GREGORY

Yvonne Collins

(Yvonne Collins)

plus 10 EXTRAS (MEN & WOMEN)

I have indicated where sharing is acceptable if necessary.
Hope this is clear but please ring if not. Thank you.

Personnel
-2066
John Nathan-Turner, Producer 'Doctor Who'

204 Union House

3667

27th November, 1981

K9 & COMPANY STUDIO

Bob Gabriel

c.c.: Floor Assistant

The following photographers will be attending
Monday's studio in Birmingham:

Conrad Haferriichter - for Graphics and Enterprises (BBC)

Photographer from the Dailey Mail (for Pamela Hodgson) -
to be confirmed.

(John Nathan-Turner)

K9 & COMPANY

SOUND RECORDINGS

K9 : trundling along, stopping, starting
ears

K9 lines : (a) 11.57, Mistress
(b) 11.58, Mistress
(c) 11.59, Mistress
(d) 11.59 and 30 seconds, Mistress
(e) Hurry, Mistress

Sarah Jane lines : (a) "And it's nearly twelve.
Oh, K9 what am I going
to do?"
(b) "Put that in your leader
Mr Tobias!"

Howard : (a) "Merry Christmas Jean.
All well?"

Monday, 30th November, 1981

| | | | | | | | | |
|-------------------------|--|---------------------|---------|-------------------------------|-------------|---|-----------|-----------|
| PROG. TITLE | | | | COSTUME AND MAKE-UP PLOT | | | | |
| Episode(s) / Sub. Title | | | | Distribution To:- | | Denotes Recipient Room No. and Building | | No of Cop |
| Proj. No(s) | | Prod. Costing Wk(s) | Channel | Costume Designer: | | * 170A BC P.M. | | 2 |
| Dept. | | Studio | | Make-up Supervisor: | | * 170A BC P.M. | | 2 |
| Production date(s) | | Week(s) | | Make-up Organiser | | E.119 T.C. | | 1 |
| Filming/O.B. date(s) | | Week(s) | | Costume Services Mgr. | | 3015 T.C. | | 1 |
| | | | | Thro:- Costume Alloc. Org. | | 3011 T.C. | | 1 |
| | | | | To:- Wardrobe Master/Mistress | | 3079 T.C. | | 1 |
| Producer | | John Nathan Turner | | Room No. | Building | Tel. Ext. | File Copy | |
| Director | | John Black | | 204 | Union House | x3607 | Date | |
| Designer | | Nigel Jones | | 104 | Union House | x3229 | 30.10.81 | |

| | | | | | | |
|---|--------------------------------|---|-------------------------|----------|-------------------------------------|-----------|
| REHEARSAL ROOM ADDRESS | 302 Television Rehearsal Rooms | | REHEARSAL ROOM TEL. NO. | x3077 | 1ST OUTSIDE REHEARSAL | 20.11.81 |
| PERIOD | 12th-17th Nov. | P.B.E. EXTERNAL | COSTUME: | MAKE-UP: | Contracts | |
| | 12th-17th Nov. | COST ALLOCATION: £ | 3600 | £ | 200 | Assistant |
| PLOT FOR STUDIO or FILMING: IF FILMING, GIVE DATE: (11 COSTUME & MAKE-UP AT 01.00.81) | | | | | | |
| ARTIST - Tel.No. | CHARACTER | COSTUME DETAILS | | | HAIR AND MAKE-UP | |
| JOHN NATHAN TURNER | JOHN NATHAN TURNER | Thurs.12th Nov. Titles sequences no continuity | | | (S. 32 Manor sitting room) Day 3 | |
| | | Fri. 13th Nov. TK 10 Tracy's Cottage TK 8 Market Garden TK 11 Market Garden TK 14 Tracy's Cottage | | | | |
| | | Sat. 14th Nov. TK 19a Country Rd (tractor) TK 3a Country Rd (driving LS) TK 3b Country Rd (interior car) TK 16b Country Rd | | | | |
| | | Sun. 15th Nov. TK 19c Ruins searching TK 20e Arrival at chapel | | | | |
| | | Mond.16th Nov. TK 2b Arrival at Manor TK 13 Sarah waiting for news TK 3c Car arrival at Manor TK 2a 1st arrival at Manor TK 20d Car parked outside tel.box TK 20c Country road TK 20a Ruins searching. | | | | |
| | | Tue.17th Nov. TK 12 Police station TK 4 Village shop | | | | |
| | | | | | | |

| | | | | |
|--------------------------------|------------------------|--|---|---|
| Strand/Series Title | K9 & COMPANY | | COSTUME AND MAKE-UP PLOT (Continued) | |
| Programme Title | "A GIRL'S BEST FRIEND" | | Page No. | 2 |
| Episode/Sub. Title | | | | |
| Project Number | 50/LDL D300A | | | |
| Programme Identificat'n Number | | | | |

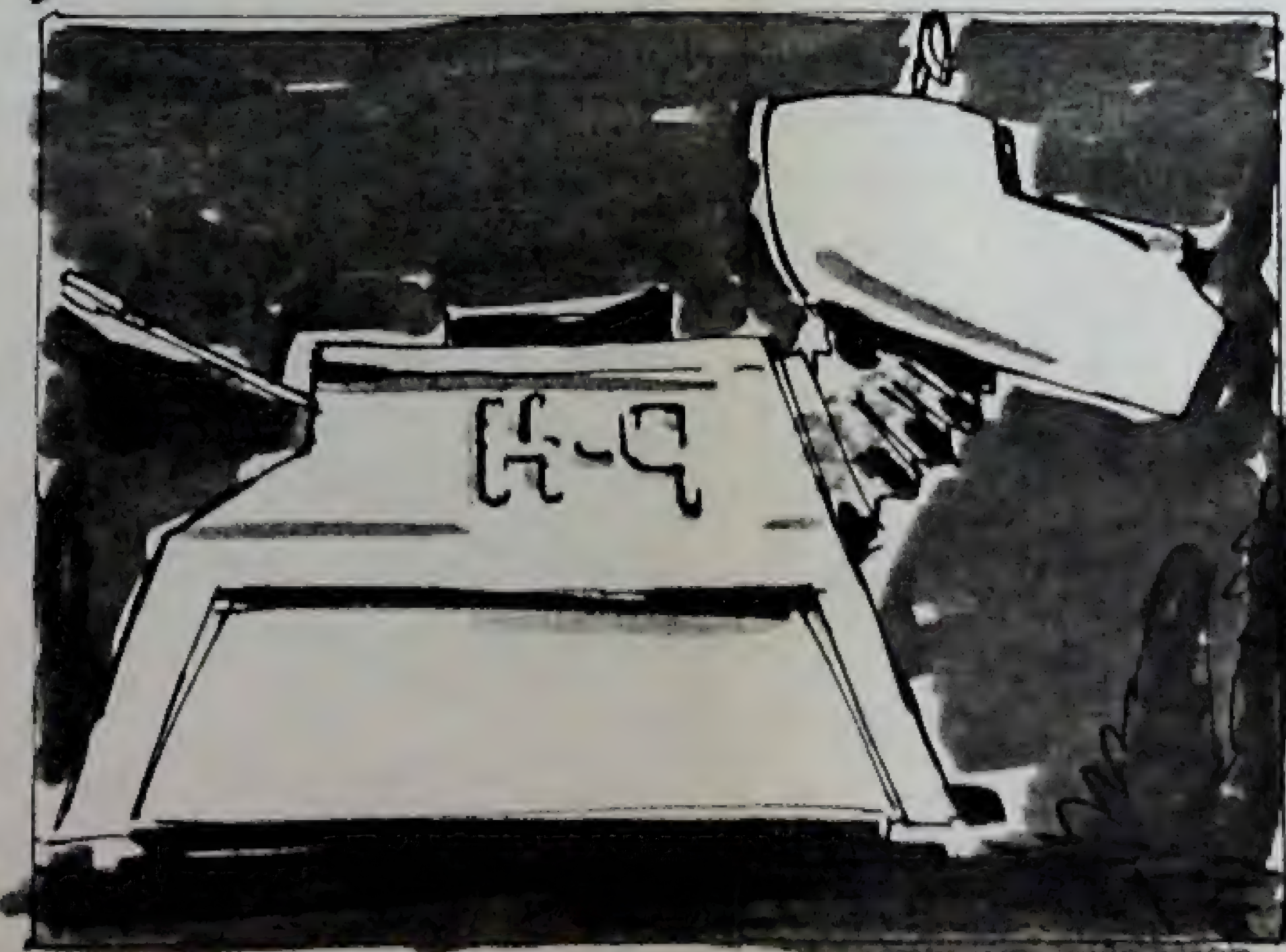
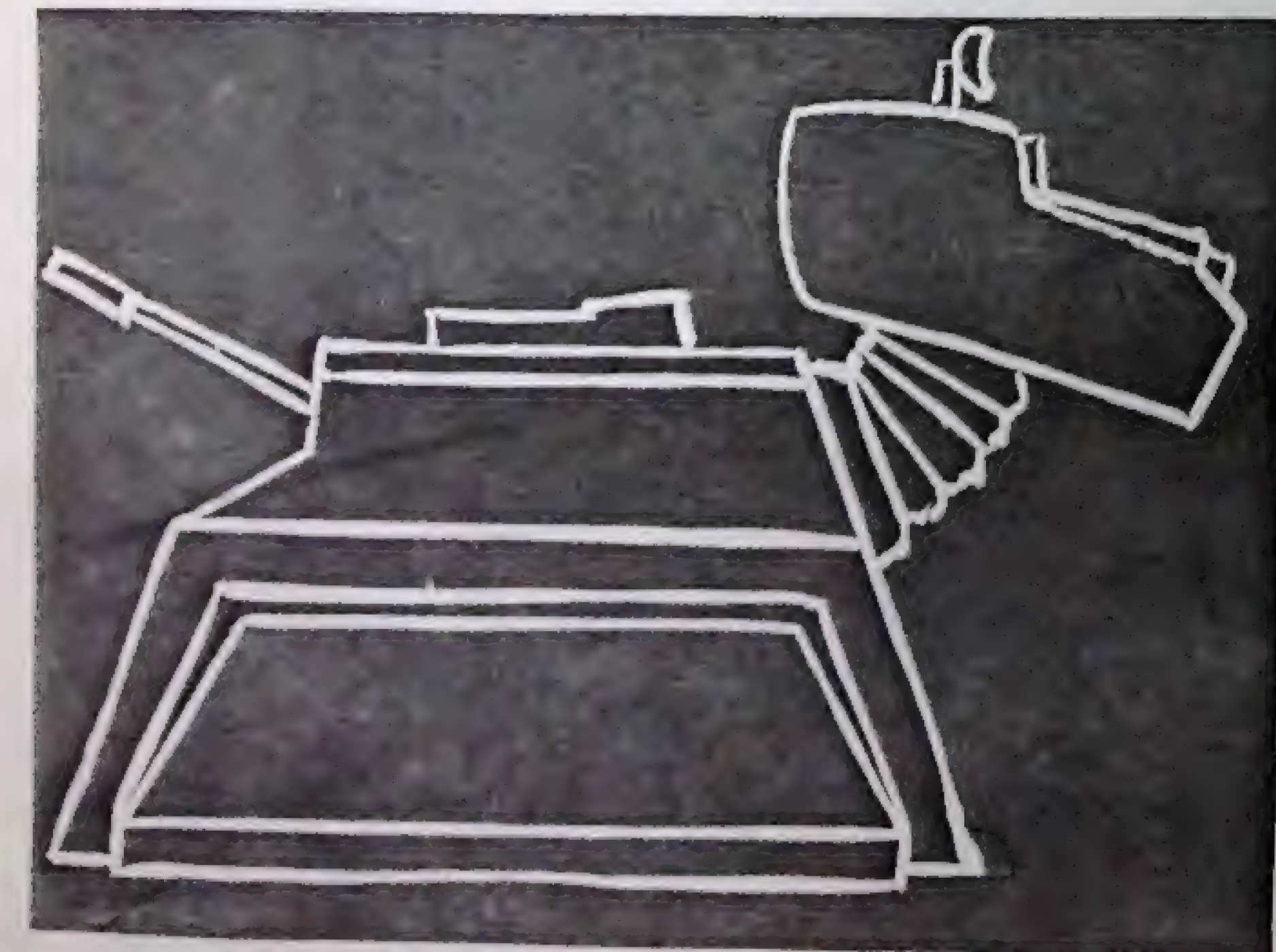
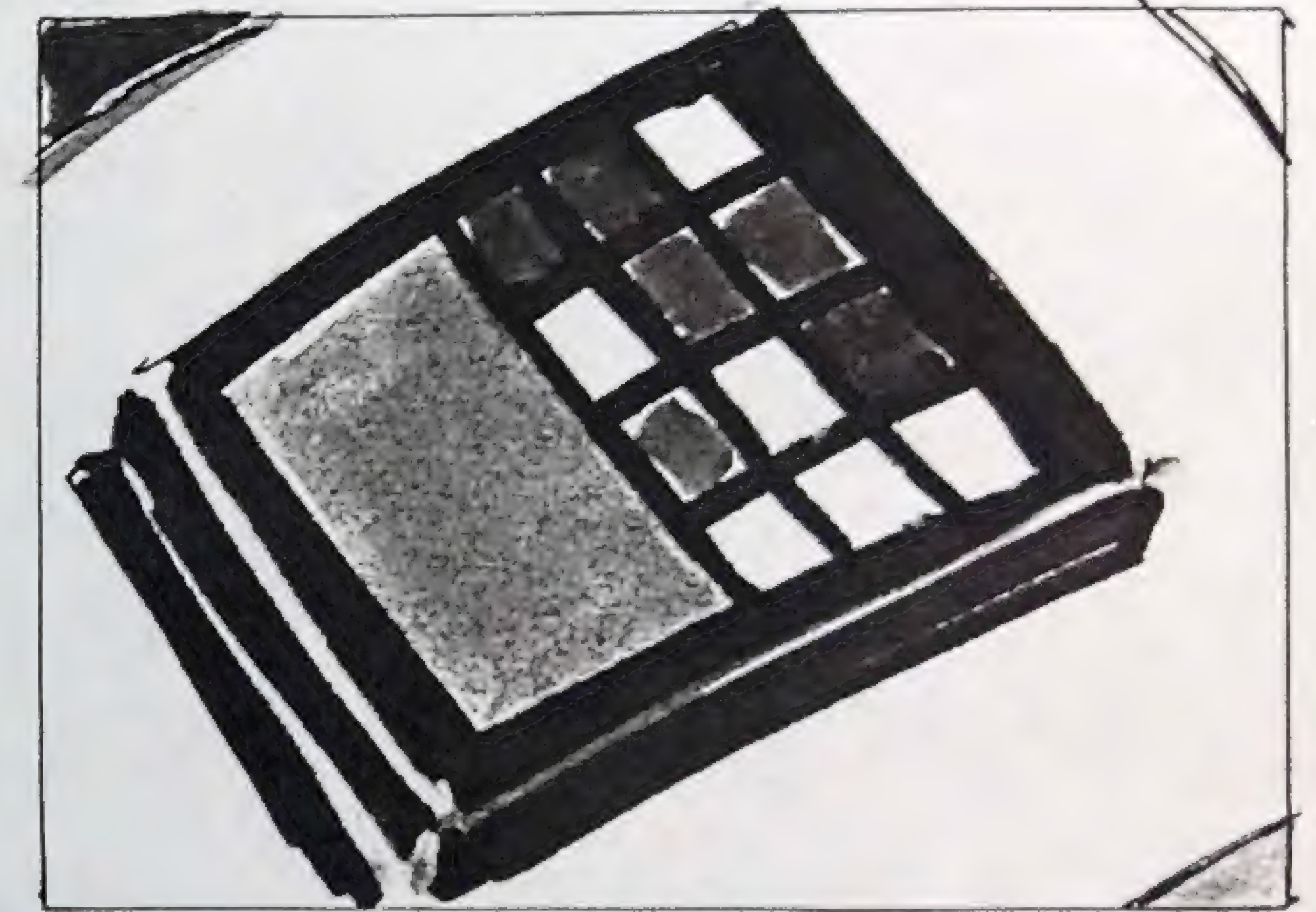
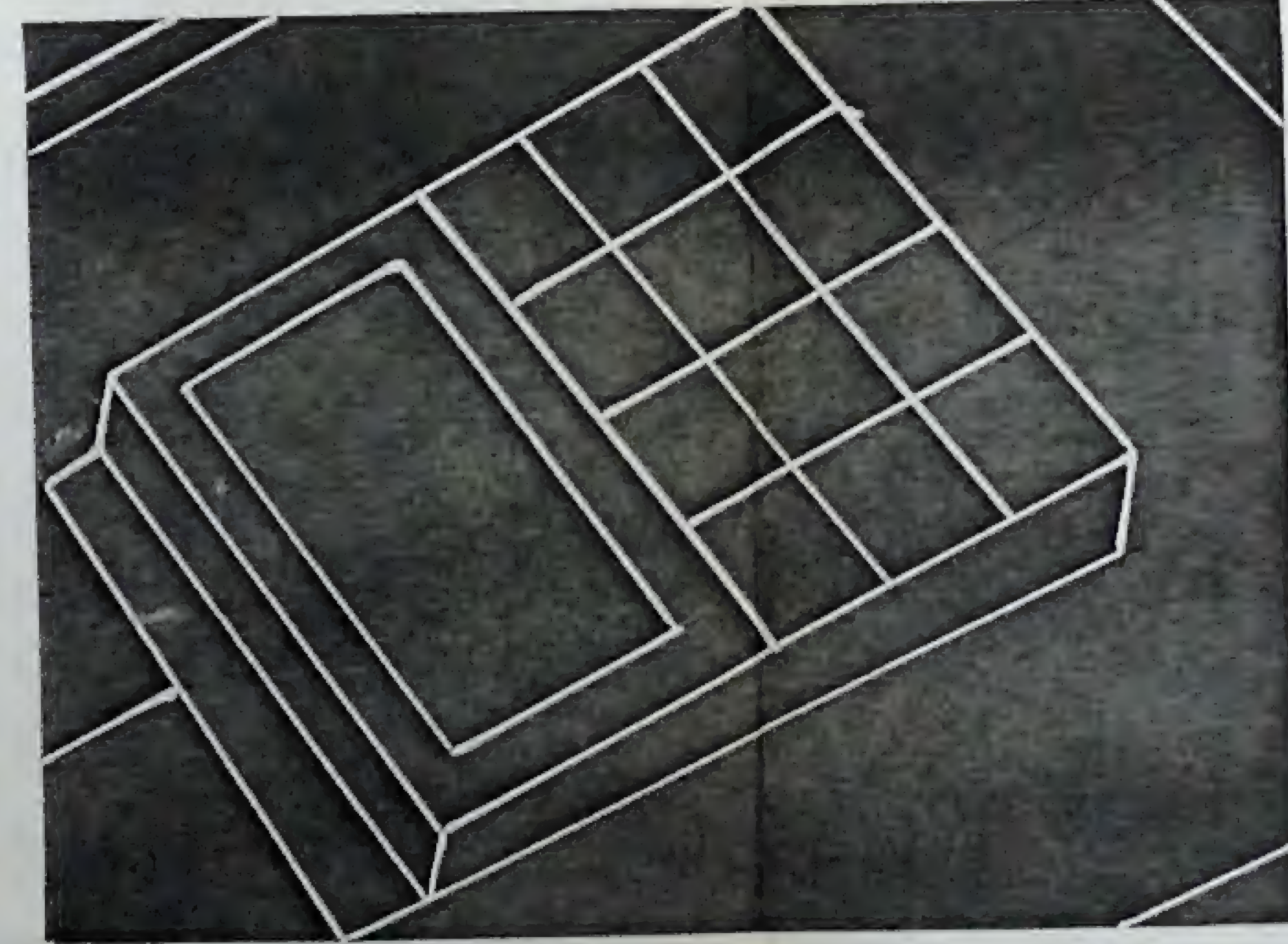
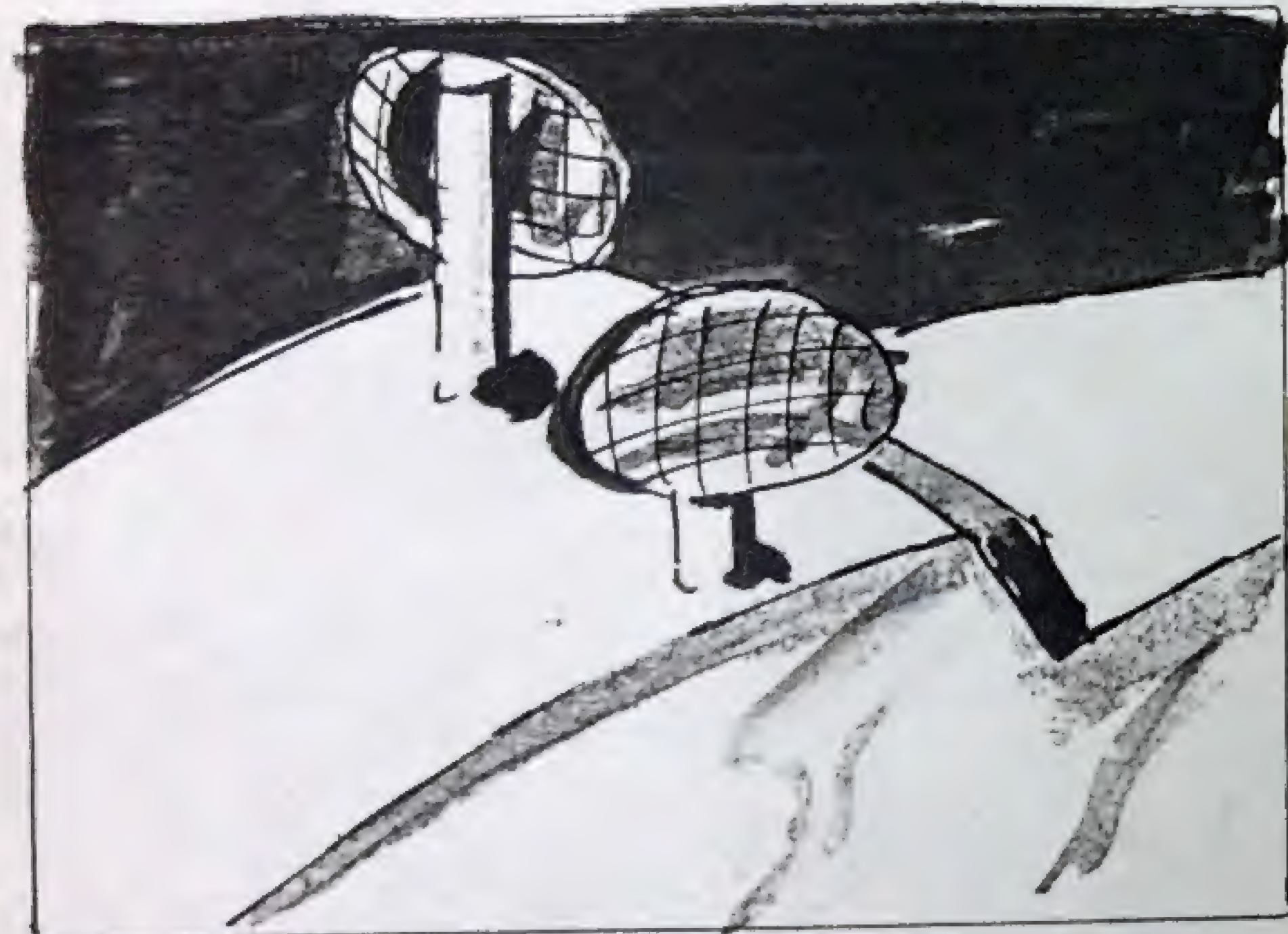
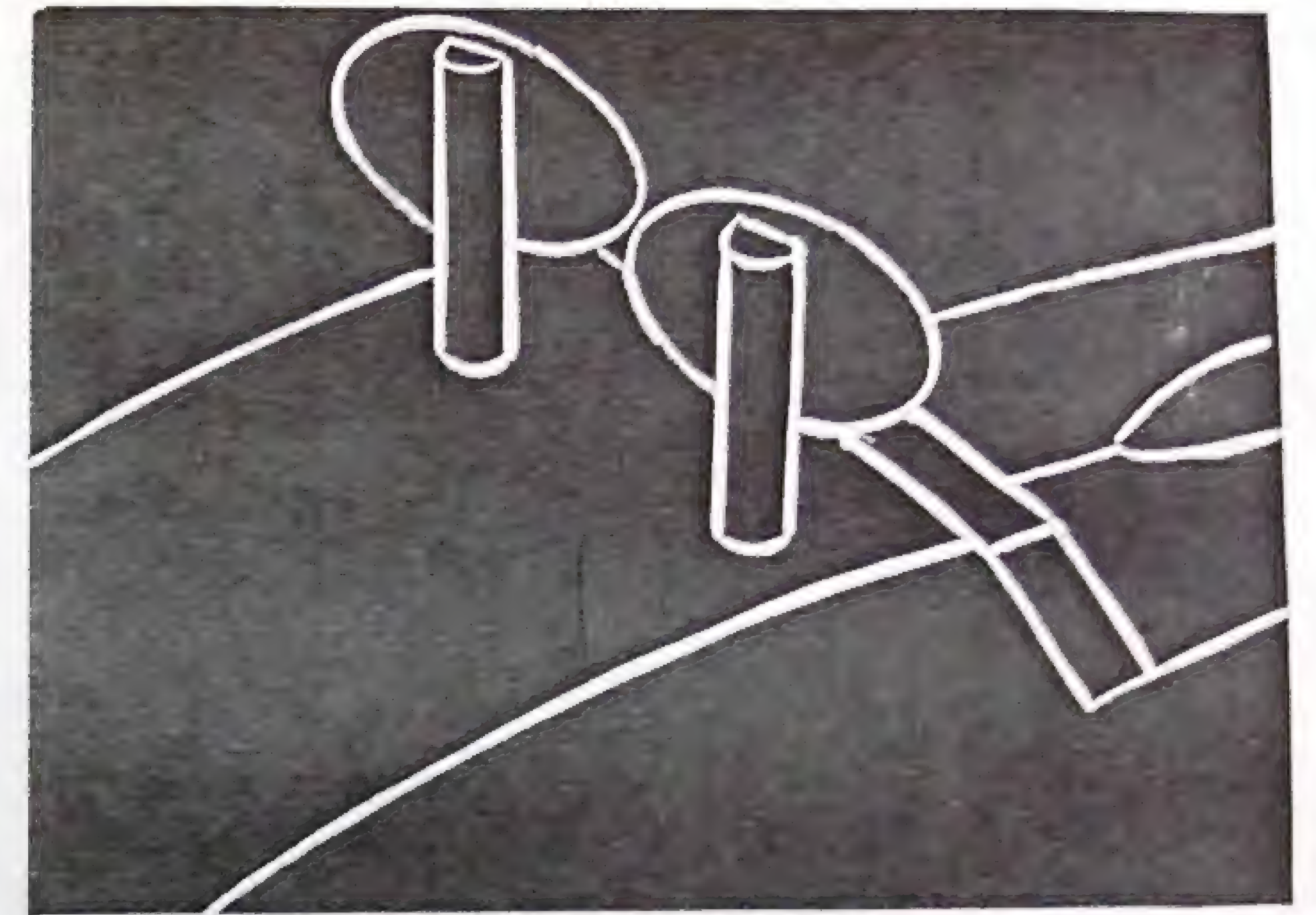
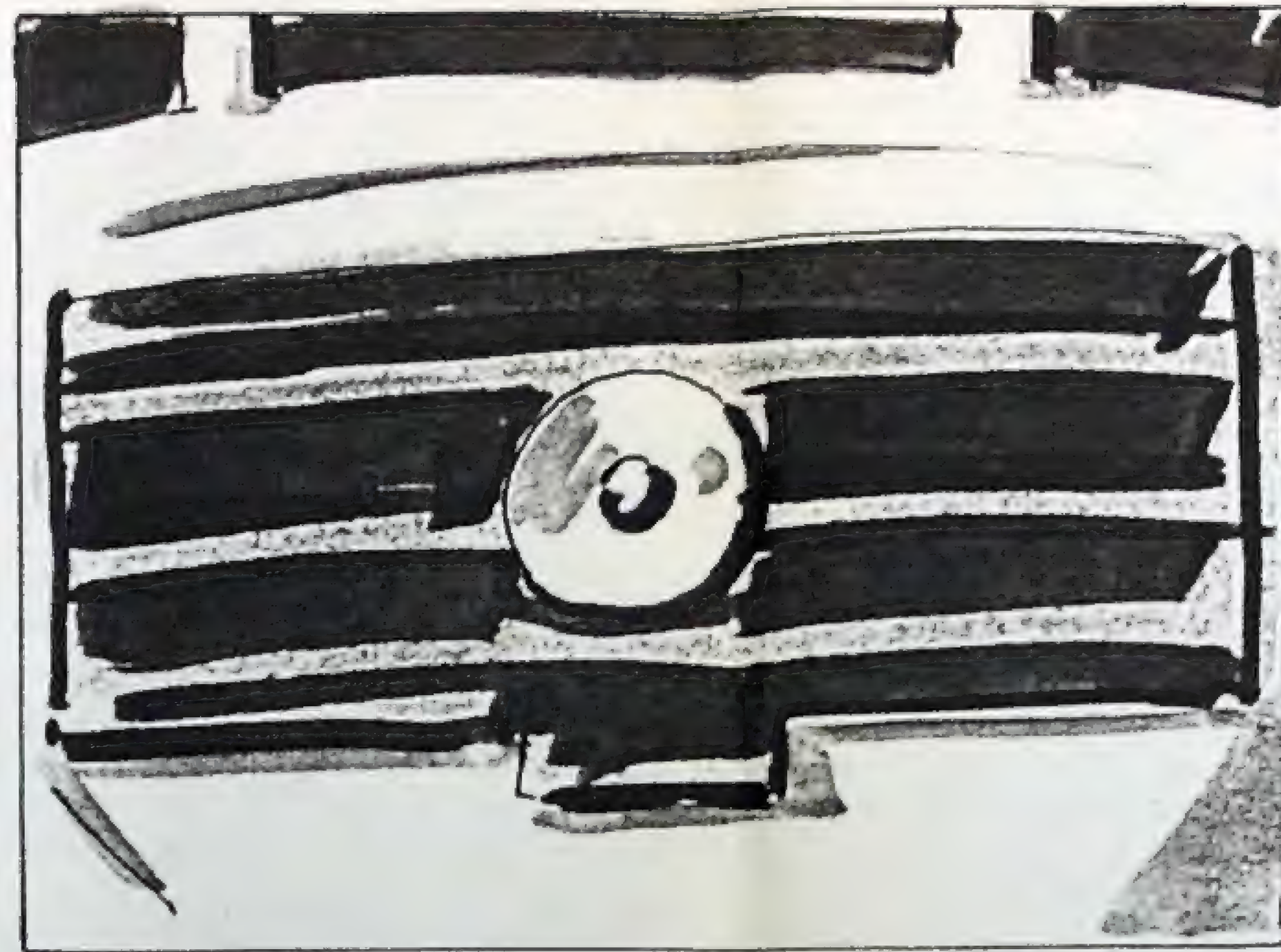
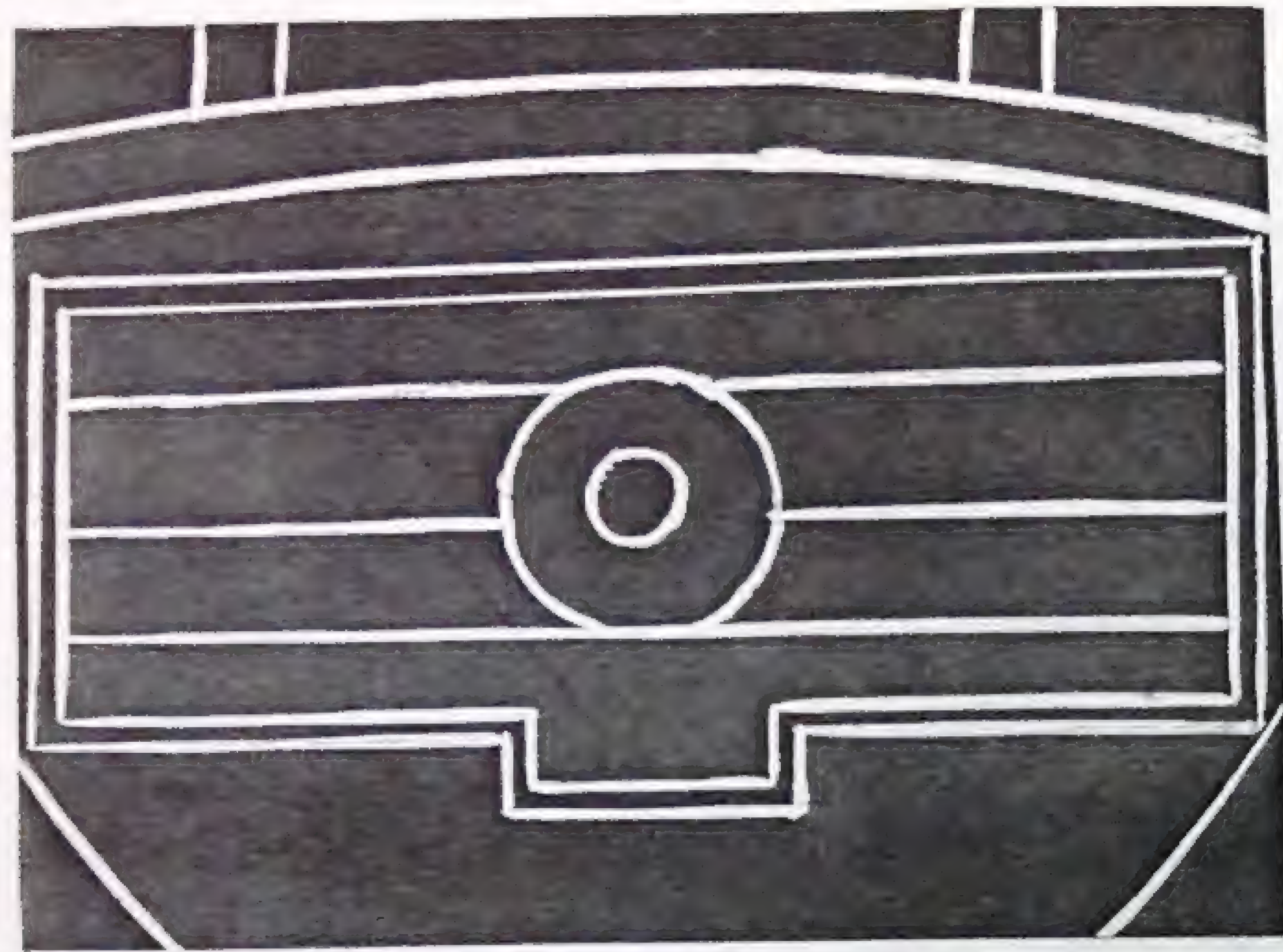
| ARTIST — Tel. No. | CHARACTER | COSTUME DETAILS | HAIR AND MAKE-UP |
|--|---|--|------------------|
| BILL FRASER | CDR. BILL POLLOCK & HIGH PRIEST | <u>Fri. 13th Nov.</u> TK 8 Market Gdn TK11 Market Gdn Shop <u>Sun. 15th Nov.</u> TK 1 Coven ritual TK 17? TK 18 Peter's initiation TK 20b Brendan's ritual TK 20e the unmasking <u>Mon. 16th Nov.</u> TK 13 Inviting Sarah to wait <u>Tue. 17th Nov.</u> TK 12 Police Station | ✓ |
| MARY O'NEILL IAN JENKINS | MARY O'NEILL HENRIETTA RICHARDS | <u>Fri. 13th Nov.</u> TK 5 Market Gdn soil collecting TK 8 Market Gdn area <u>Sat. 14th Nov.</u> TK 3a Country Rd LS of driving TK 3b Country Rd Interior of car SC.6 Brendan in telephone box <u>Sun. 15th Nov.</u> TK 20b Brendan's ritual TK 20e The Rescue <u>Mon. 16th Nov.</u> TK 3c Arrival at Manor | |
| JOHN QUARMBY | HENRY TOBIAS | <u>Sun. 15th Nov.</u> TK 1 Black Magic ceremony TK 17 Peter told of ceremony TK 18 Peter's initiation TK 20b Brendan's ritual TK 20e The Rescue & unmasking | |
| | | | |

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|---------------------------------|------------------------|--|--------------------------------------|---|
| Strand/Series Title | K9 & COMPANY | | COSTUME AND MAKE-UP PLOT (Continued) | |
| Programme Title | "A GIRL'S BEST FRIEND" | | | |
| Episode/Sub. Title | | | Page No. | 3 |
| Project Number | 50/LDL D300A | | | |
| Programme Identification Number | | | | |

| ARTIST — Tel. No. | CHARACTER | COSTUME DETAILS | HAIR AND MAKE-UP |
|---|--------------------------|--|------------------|
| NIGEL GREGORY | SERG. VINCE WILSON | <u>Fri. 13th Nov.</u> TK 14 Tracey's Cottage <u>Sat. 14th Nov.</u> TK 16a Cycling & horror struck TK 16 b Discovered by Sarah TK 15 Cycling <u>SUN. 15th Nov.</u> TK 1 Black Magic Ceremony TK 17 Peter told of ceremony TK 18 Peter's initiation TK 20b Brendan's ritual TK 20e The Rescue & unmasking | ✓ |
| KERRY GREG GILLIAN MARTELL Y | MILLY GREGSON | | |
| NEVILLE BARBER | HOWARD BAKER | <u>Tues. 17th Nov.</u> TK 19b Going into Police Station | |
| Y | | | |
| SEAN CHAPMAN | PETER TRACEY | <u>Sun. 15th Nov.</u> TK 1 Black Magic ceremony TK 17 Told of initiation TK 18 Initiation ceremony TK 20b Brendan's ritual TK 20e The Rescue & unmasking | |
| STEPHEN OXLEY | P.C. CARTER | <u>Fri. 13th Nov.</u> TK 8 Market Gdn Area Sarah asked to make statement | |
| Y | | | |

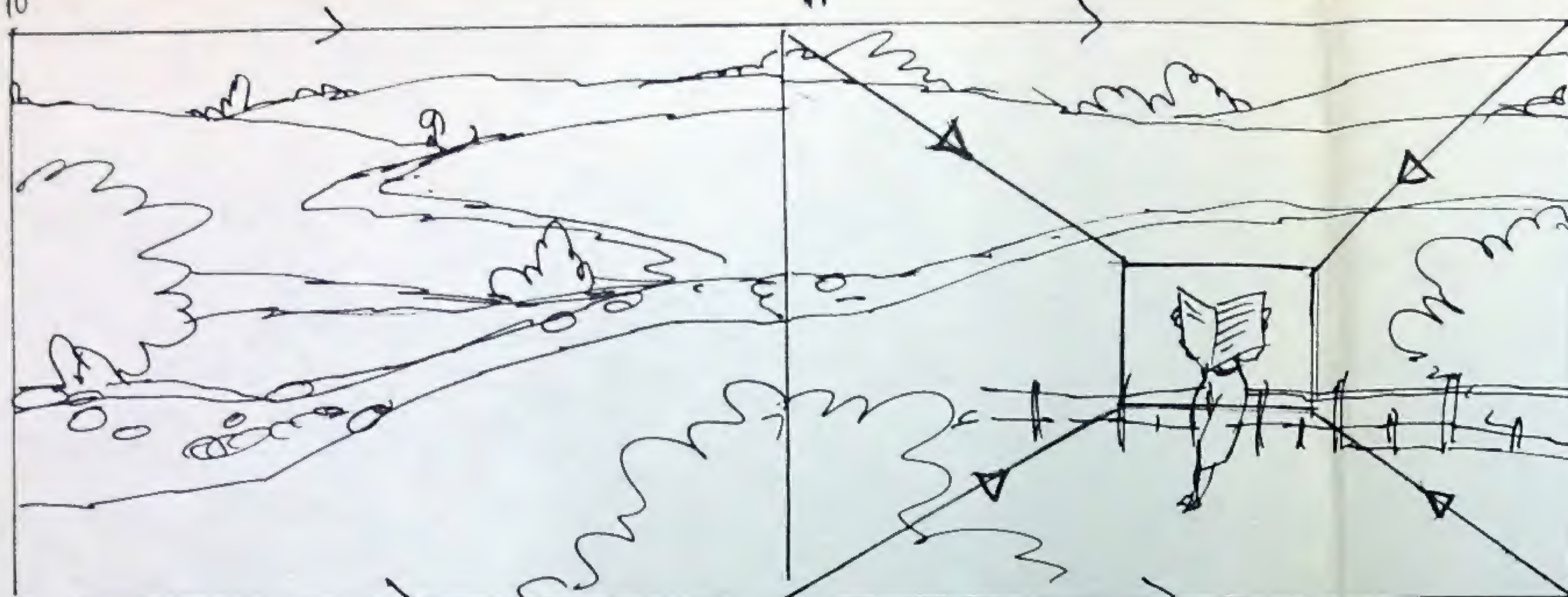
| | | | | |
|--------------------------------|----------------------|--|---|---|
| Strand/Series Title | K9 & COMPANY | | COSTUME AND MAKE-UP PLOT (Continued) | |
| Programme Title | "GIRL'S BEST FRIEND" | | Page No. | 4 |
| Episode/Sub. Title | | | | |
| Project Number | 50/LDL D300A | | | |
| Programme Identificat'n Number | | | | |

| ARTIST -- Tel. No. | CHARACTER | COSTUME DETAILS | HAIR AND MAKE-UP |
|--------------------|--------------------------------------|---|------------------|
| COLIN JEAUVONS | GEORGE TRACEY | <u>Fri. 13th Nov.</u> TK 5 Market Gdn area TK 8 Market Gdn area discussion TK 11 Market Gdn shop TK 6 Market Gdn terrorised by K9 TK 7 Escape from K9 <u>Sun. 15th Nov.</u> TK 1 Black Magic ceremony TK 17 Peter told of ceremony TK 18 Peter initiated TK 20b Brendan's ritual TK 20e The Rescue & unmasking <u>Mon 16th Nov</u> Sarah's 1st arrival at Manor TK 2b TK 13 Sarah waiting for news | ✓ |
| GILLIAN MARTELL | LILLY GREGSON & HIGH PRIESTESS | <u>Sun. 15th Nov.</u> TK 1 Black Magic ceremony TK 17? TK 18 Peter initiation TK 20b Brendan's ritual TK 20e The Rescue & unmasking <u>Tue. 17th Nov.</u> TK 12 Police station TK 4 Village shop | |
| | Y | | |

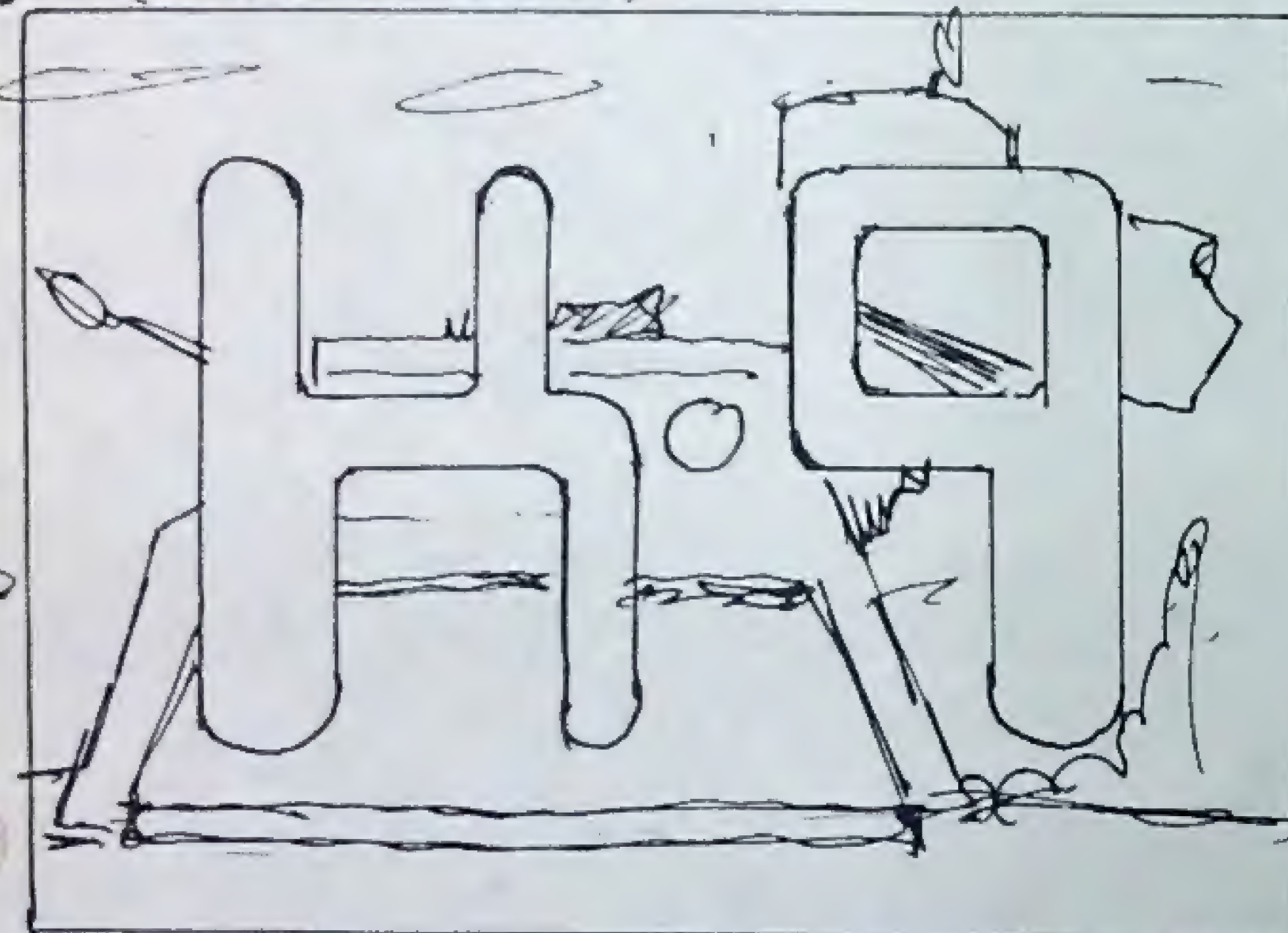


MIX INT OVER zoom of cotswold background

10

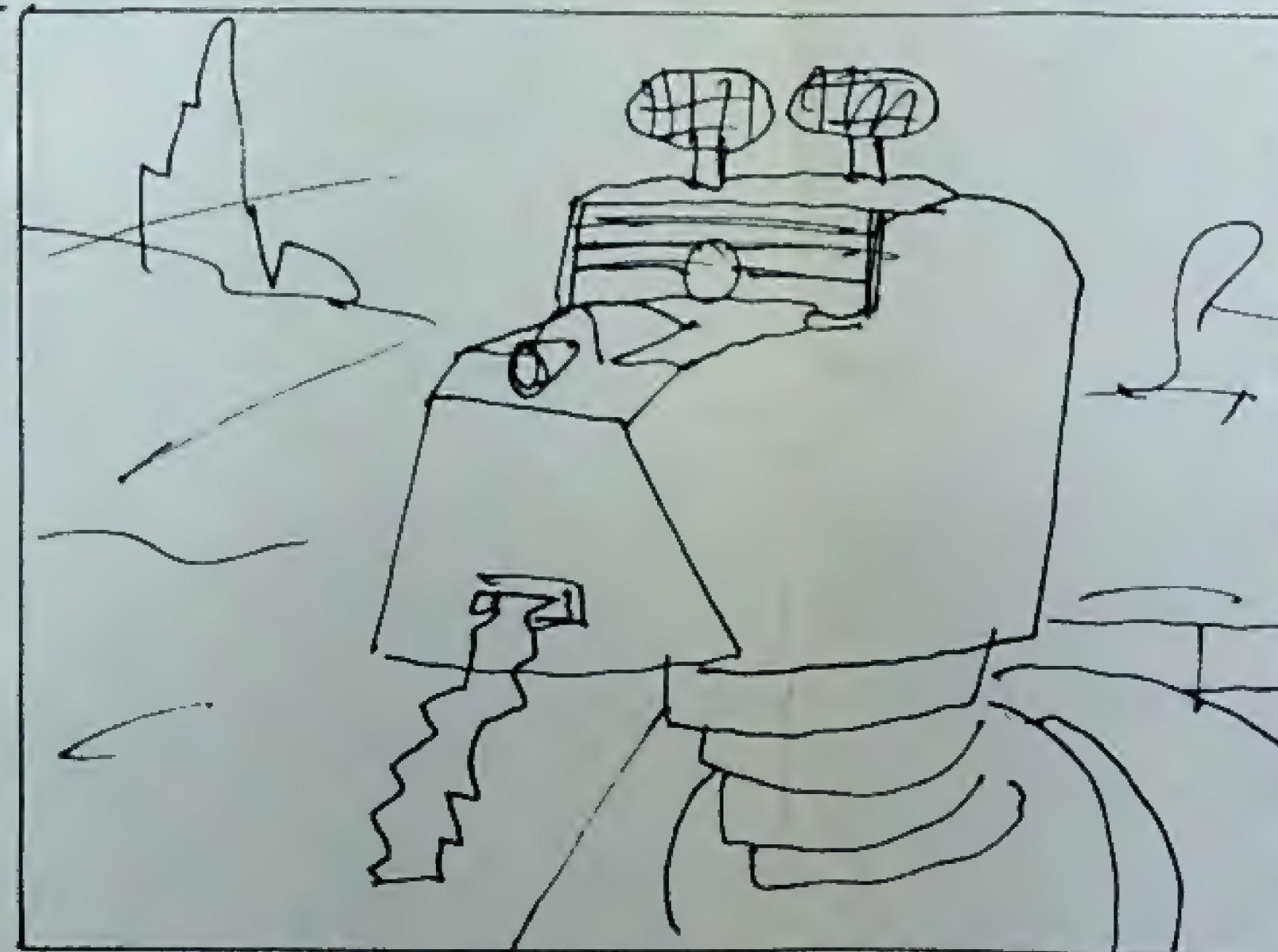


MIX TO PANNING SHOT OF COTSWOLD BACKGROUND HIGH ANGLE. PAN TO SHOT OF GIRL WITH NEWSPAPER. ZOOM INTO TIGHT C/U. OF GIRL WITH NEWSPAPER UP.
(SITTING ON FENCE.)



FLASH ON H.9 LETTERING BIG IN SCREEN SYNCED TO MUSIC. OVER SHOT OF H.9 (AS BEFORE).

14



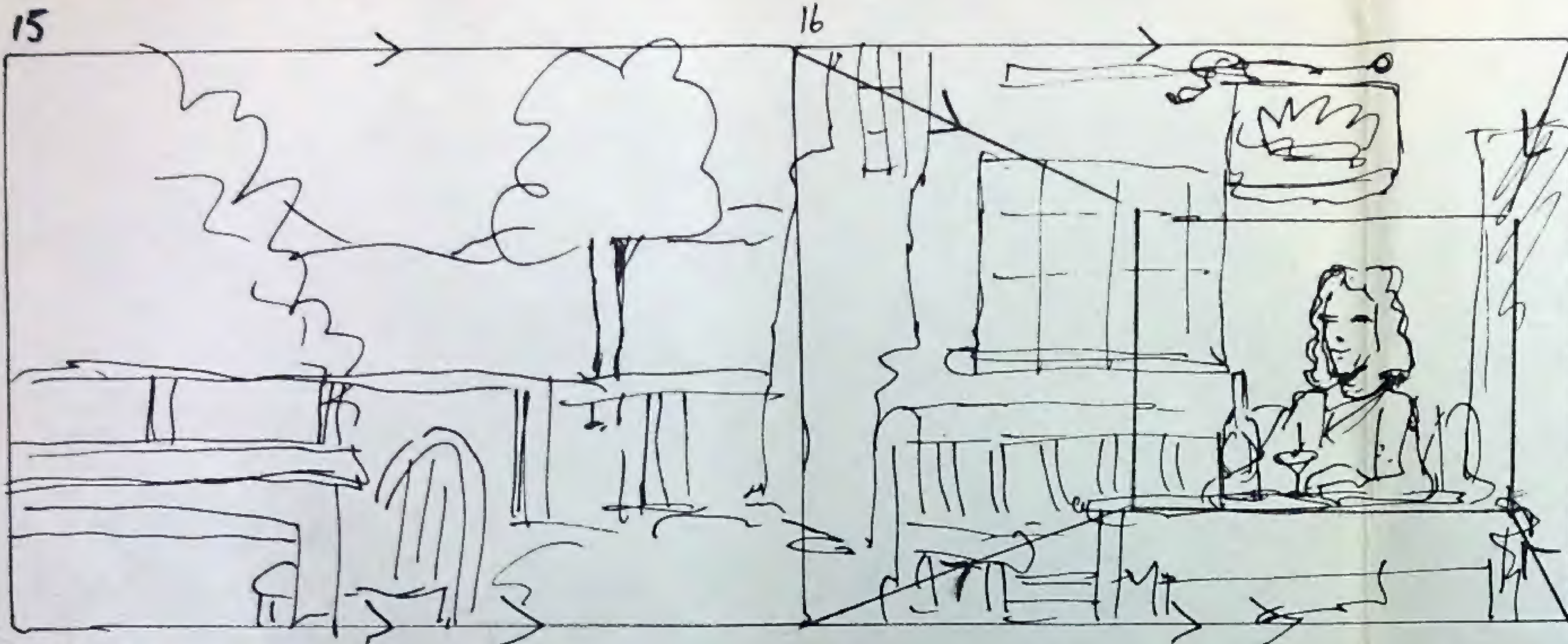
FLASH EYES (SYNCED TO MUSIC). THEN START TIKKA-TAP. SHOOT TWICE FROM DIFFERENT ANGLES.

12.



CUT TO TIGHT SHOT OF GIRL SO NEWSPAPER IS FILLING SCREEN. GIRL LOWERS NEWSPAPER. BRING UP FIRST TITLE CREDIT.

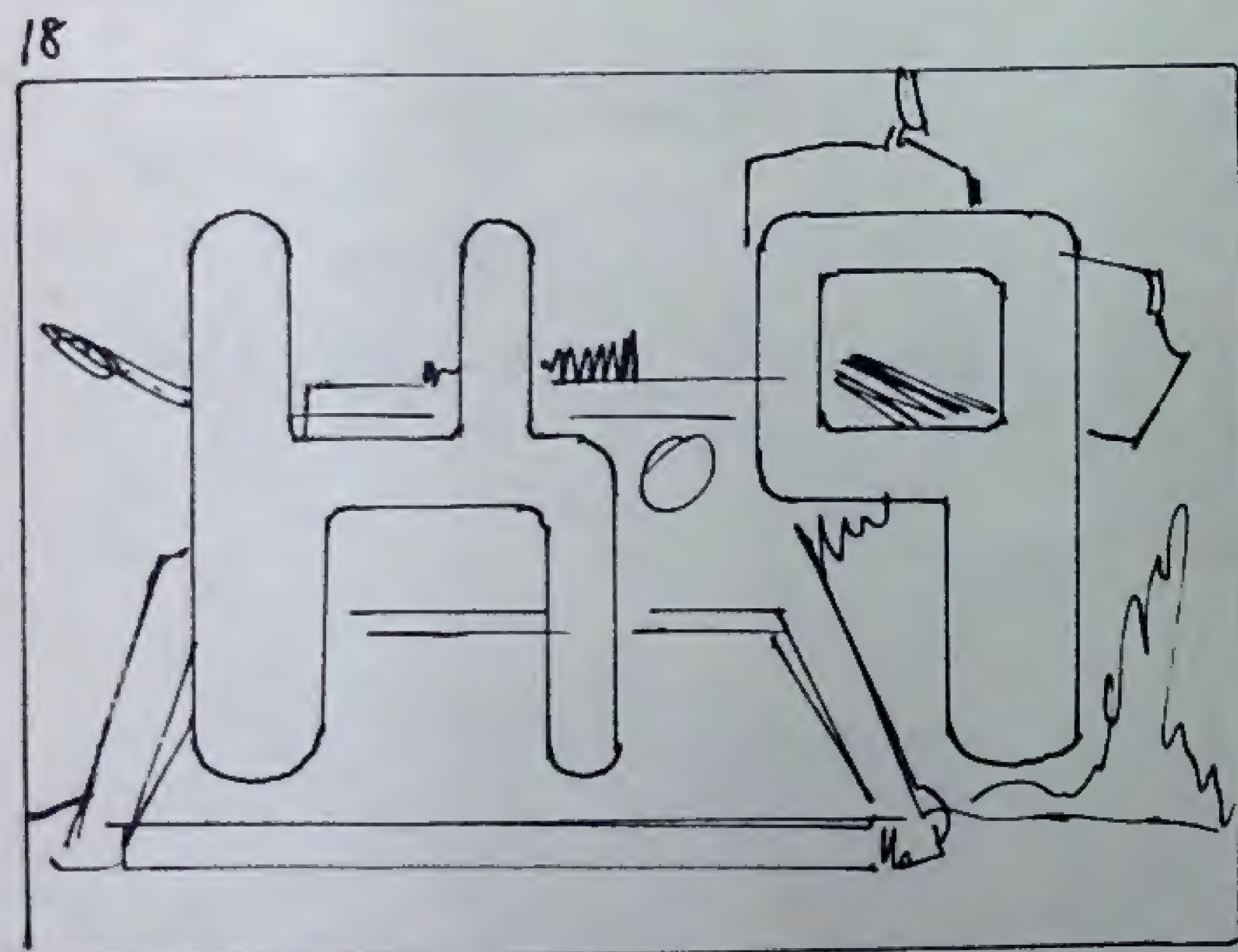
MISERDEN → FOX PUBS?



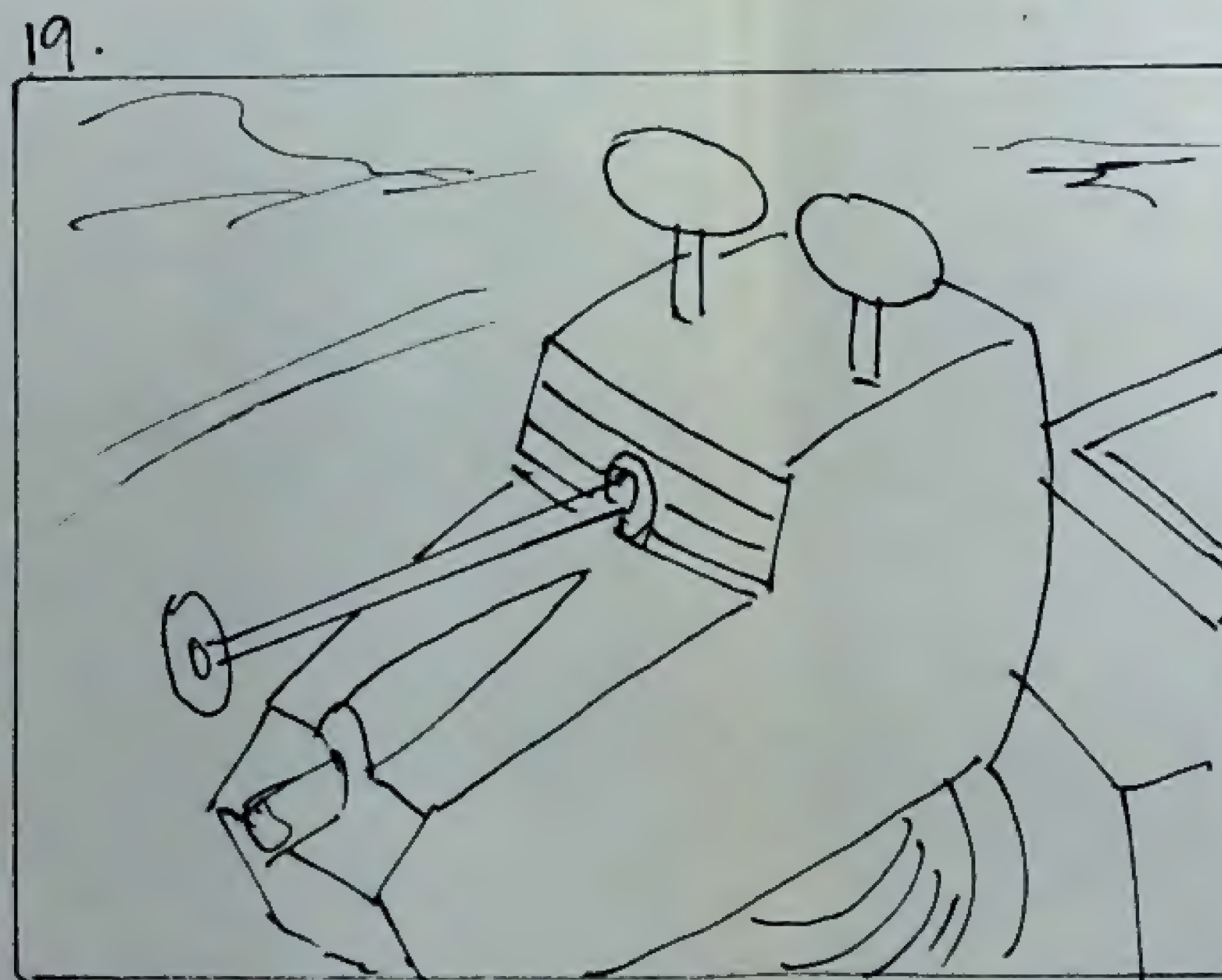
90° PAN AROUND TO GIRL SITTING OUTSIDE PUB. DRINK ON TABLE (BOTTLE OF CHAMPAGNE ON SILVER TRAY?) OR PORTABLE TYPEWRITER AS ALTERNATIVE? ZOOM INTO TO C/U



CUT TO TIGHT SHOT OF GIRL SPEAKING INTO RADIO/WALKIE. WALKIE/TALKIE. BRING UP SECOND TITLE.



FLASH ON H.Q. LETTERING BIG IN SCREEN SYNCED TO MUSIC OVER SHOT OF H.Q. (AS BEFORE).



FLASH EYES (SYNCED TO MUSIC) THEN START PROBE PULL BACK AS IT EXTENDS. SHOOT ~~IN~~ SECOND TIME C/U FRONT OF HEAD PULL FOCUS TO SHOW PROBE EXTENDED.

20

21

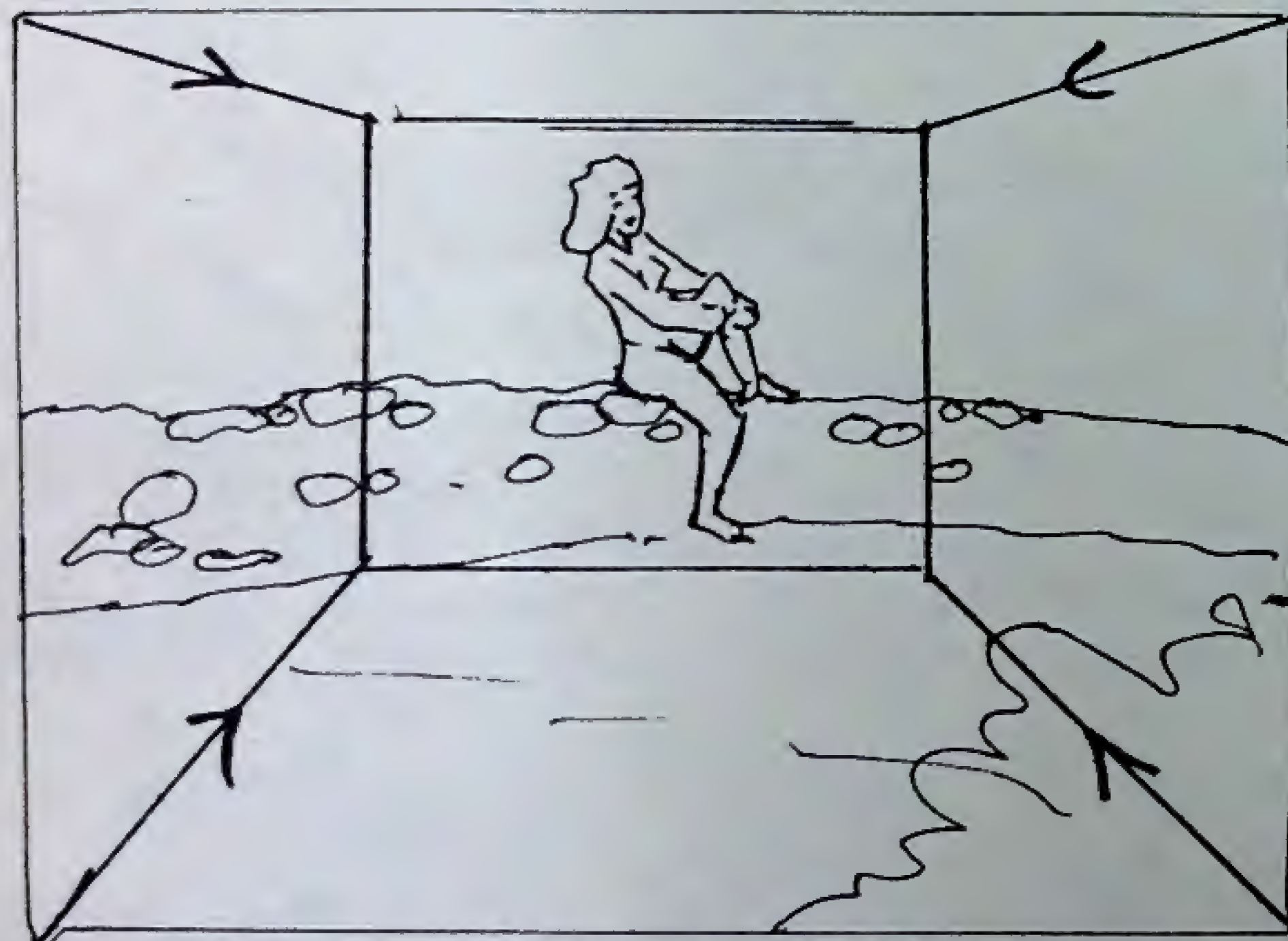
22



FISH EYE LENS? GIRL JOGS CAMERA PANS WITH HER. (POSSIBLY SLOW MOTION PRODUCED AT EDITING STAGE).

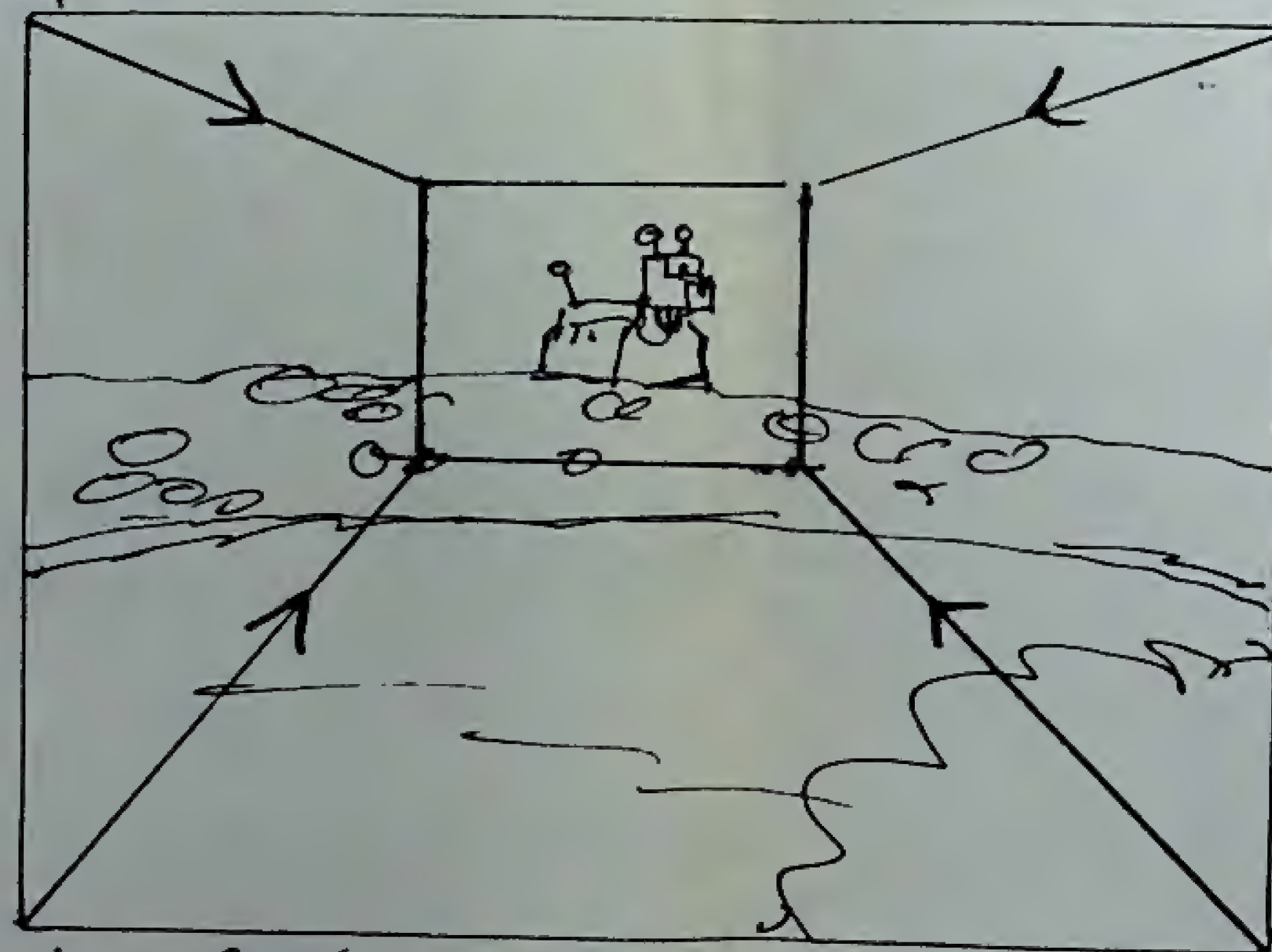
LOW ANGLE AS SHE GOES THRU SHOT?

23



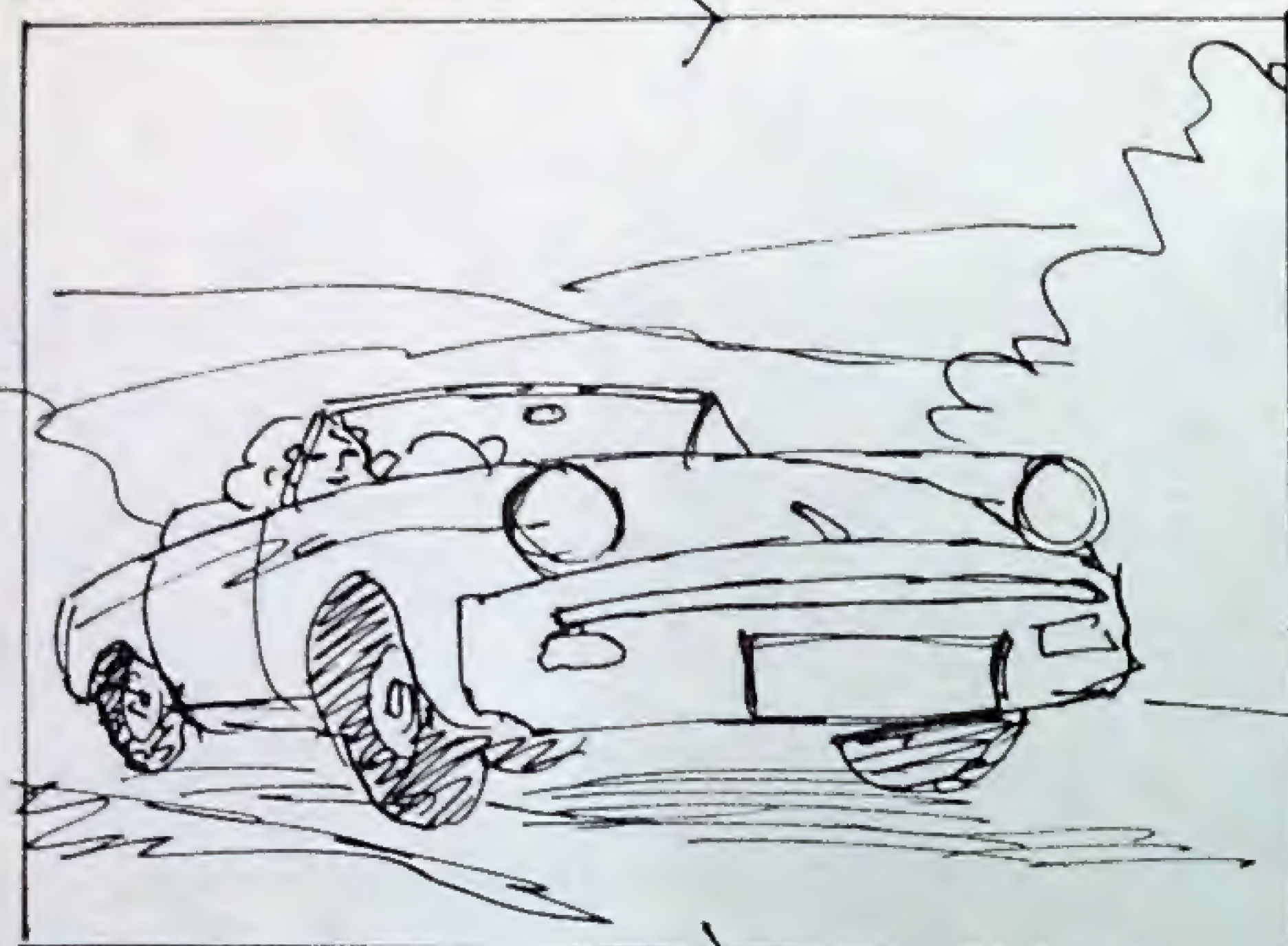
LONG SHOT GIRL SITTING ON STONE WALL AGAINST SKY IN JOGGING OUTFIT. ZOOM IN TO C/U.

24



LONG SHOT OF K.9. SITTING ON WALL (SAME LOCATION AS PREVIOUS SHOT. ZOOM INTO C/U. WAGS TAIL FLASHES EYES)

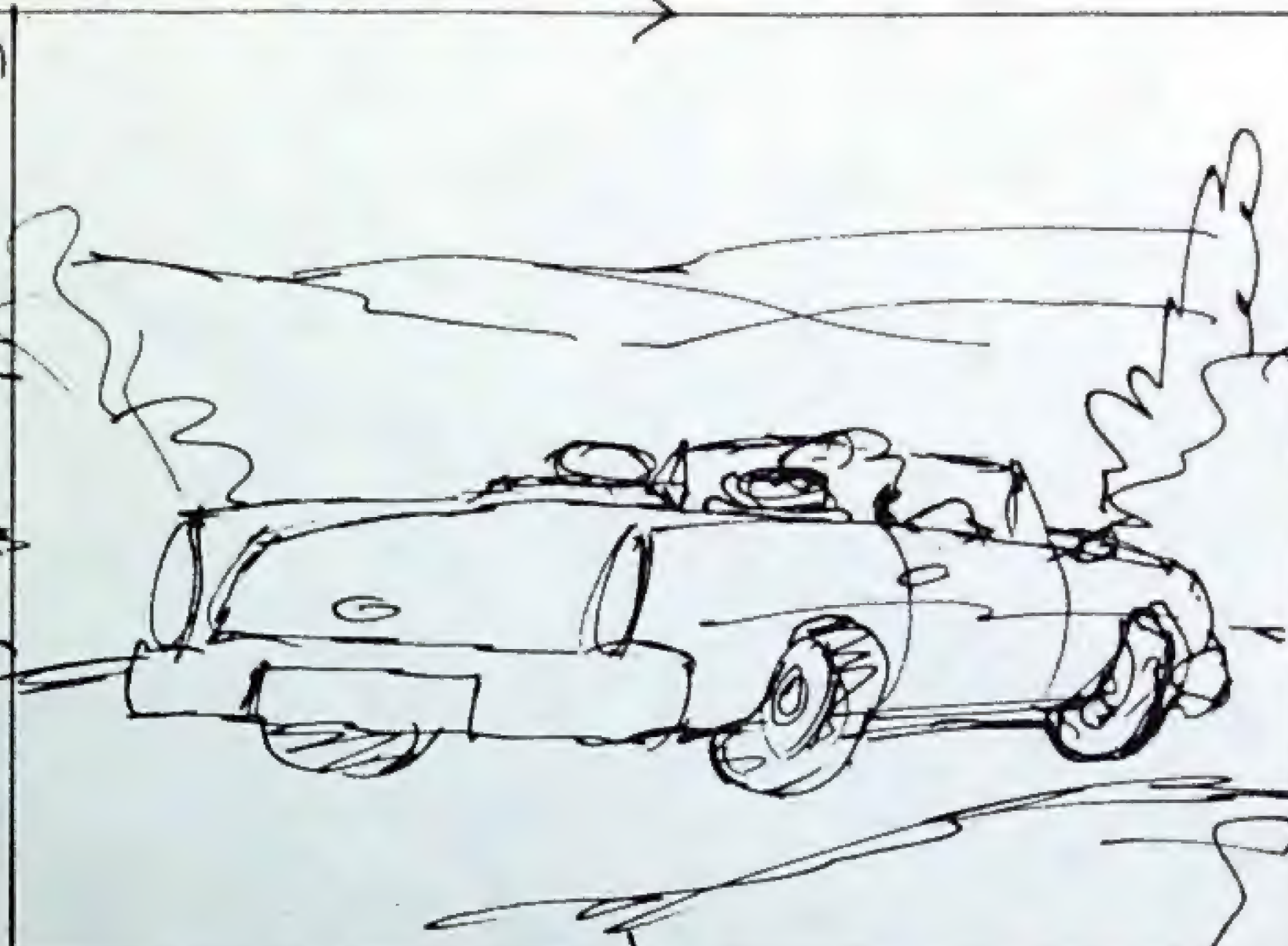
25.



26

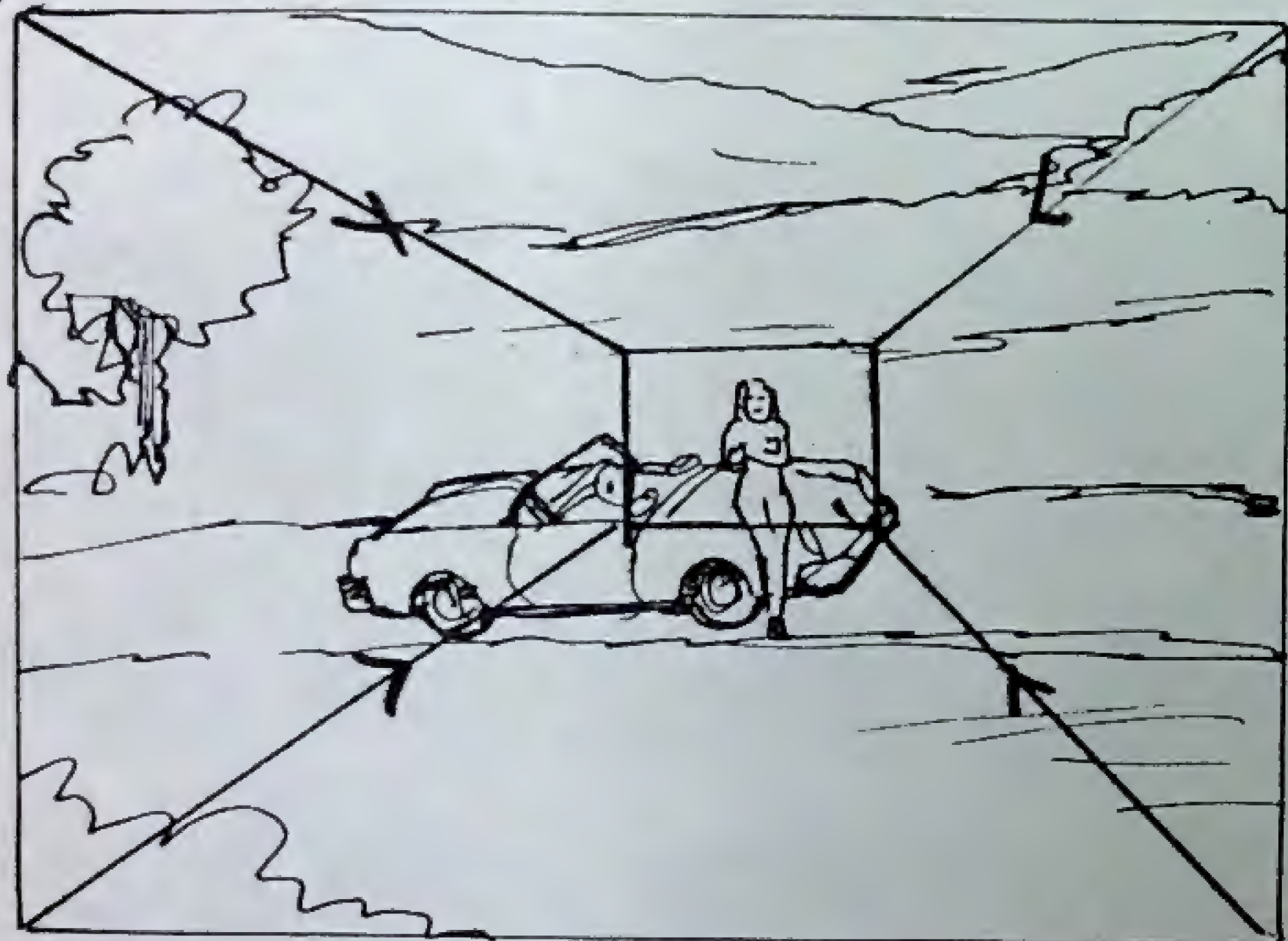


27.



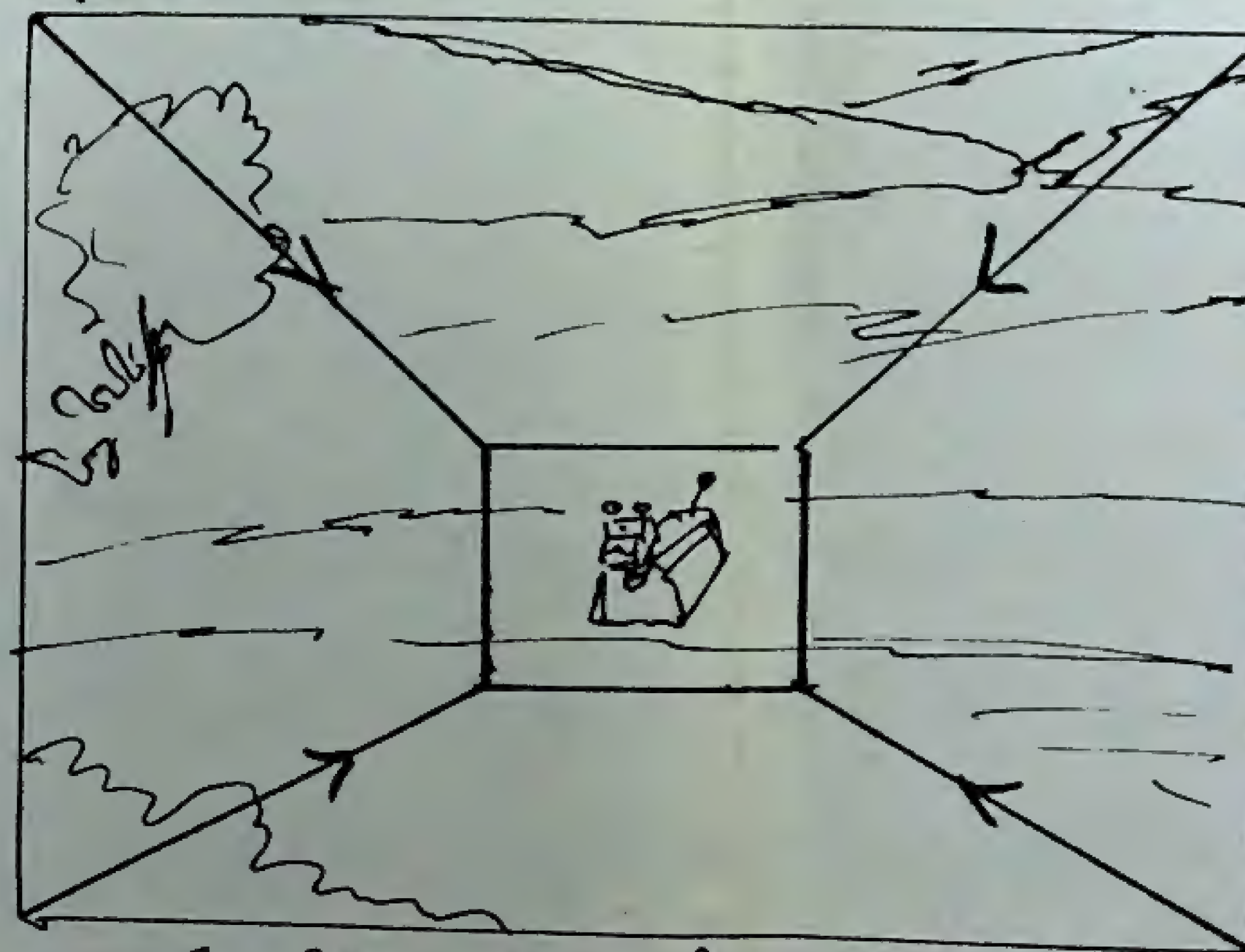
FISHEYE LENS. LOW ANGLE SHOT - ~~THE~~ PANT WITH CAR THRU SHOT. POSSIBLE SLOW MOTION. ~~SACAS~~ AS SPLASH WATER AS CAR GOES PAST?

28



LONG SHOT GIRL SITTING ON BACK OF CAR. HIGH ANGLE SHOT. ZOOM IN TO CU.

29



LONG SHOT H.Q. B.G. GROUND TO MATCH PREVIOUS SHOT. ZOOM INTO CU. WAG TAIL FLASH EYES.

30



REPRISE NEWSPAPER ~~shot~~ c/u.

31



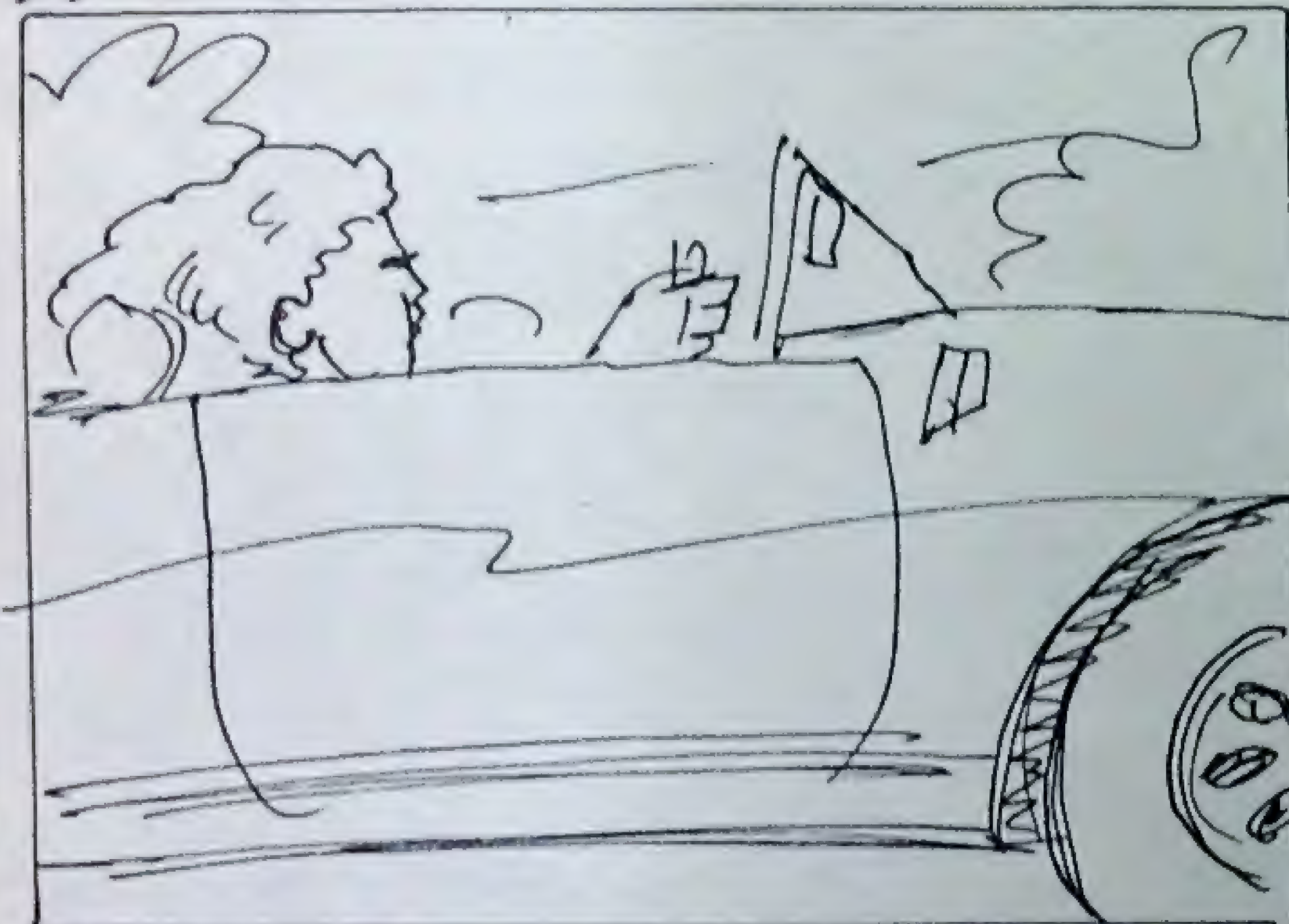
REPRISE PUB c/u

32



REPRISE JOGGING SHOT.

33.



REPRISE CAR SHOT.

34.



c/u GIRL FROM BEHIND SITTING ON CAR HEAD TURNS (AS IF AWARE OF SOMETHING) I.E. H.Q). ~~DO NOT~~ ~~TO SHOW~~ SHOOT ONE VERSION AS SHOWN PLUS ONE WITH ZOOM IN AS HEAD TURNS.

35



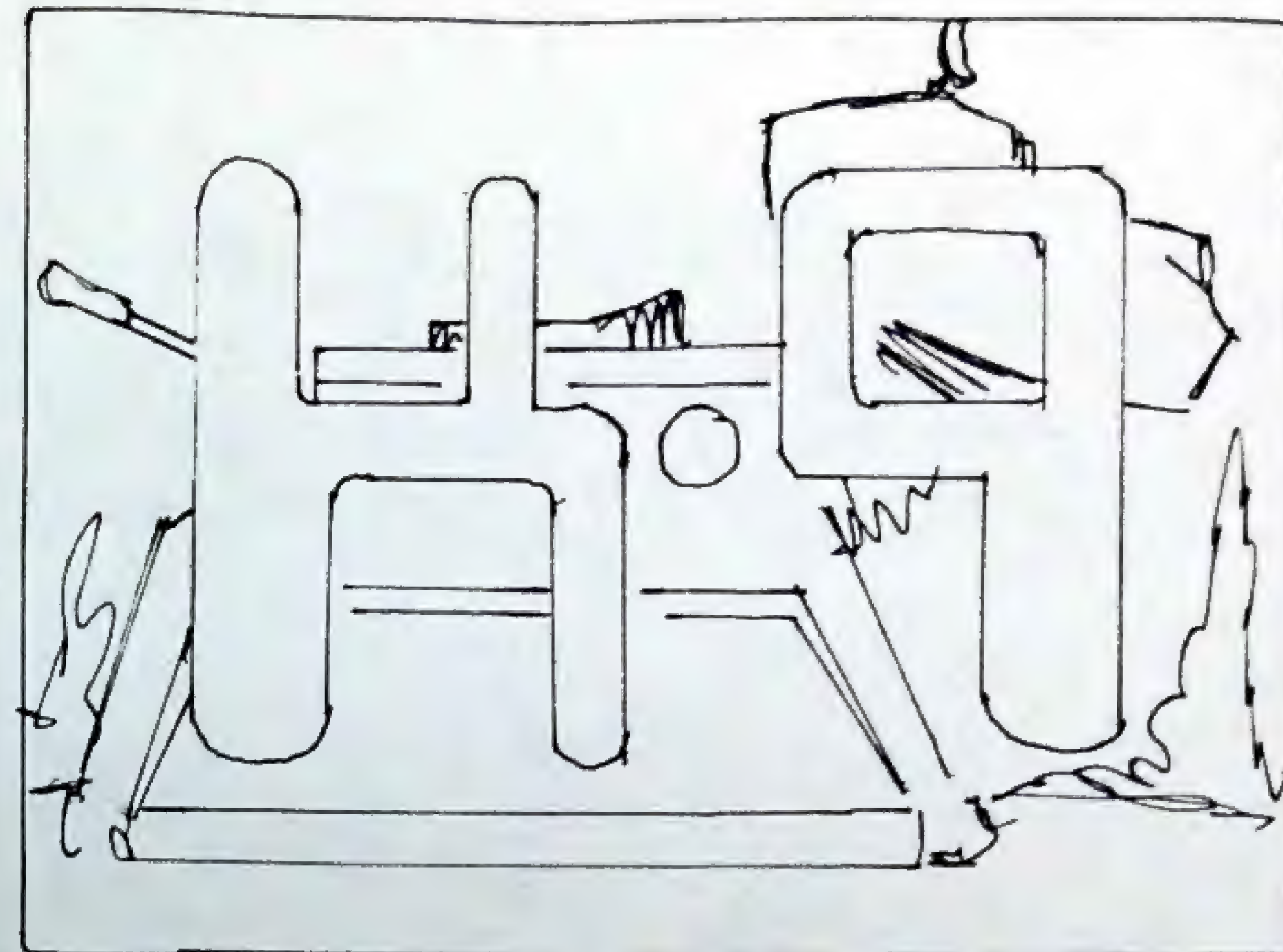
CUT TO LOW ANGLE SHOT OF GIRL
JUMPING INTO CAR.

36



CUT TO LOW ANGLE SHOT OF CAR
FROM BEHIND. CAR DRIVES OFF.
BRING UP THIRD TITLE.

37.



FLASH ON F.C. Q BIG IN SCREEN
OVER ORIGINAL SHOT IN SYNC
WITH MUSIC. FADE LETTERING BACK
LEAVING TRAIL. END

STORY RUNNING ORDER

| Page | Scene/Description | Characters | Source | Day | Light |
|------|--|--|---------|-----|-------------|
| 1 | (1) TK.1 RUINOUS INTERIOR Black magic ceremony being performed | HIGH PRIESTESS HIGH PRIEST GEORGE TRACEY HENRY TOBIAS VINCE WILSON PETER TRACEY OTHERS | FILM | - | Night |
| 2 | (1) SC.1 INT. MANOR SITTING ROOM Aunt Lavinia talking to Juno | AUNT LAVINIA JUNO BAKER | STUDIO | - | Day e.g. |
| 10 | (8) TK.2 COUNTRY ROAD (15) B & EXT. MANOR Sarah Jane arrives at the Manor | SARAH JANE OLD MAN GEORGE TRACEY | FILM | 1 | Day 4pm |
| 13 | (20) SC.2 INT. MANOR. HALLcrosses hall | SARAH JANE | STUDIO | 1 | Day 4pm |
| 14 | (2) SC.3 INT. MANOR SITTING ROOM She explores the room & makes phone calls | SARAH JANE | STUDIO | 1 | Day 4pm |
| 17 | (21) SC.4 INT. MANOR HALL Peter offers tea at door | SARAH JANE PETER TRACEY | STUDIO | 1 | Day 4.10 |
| 18 | (3) SC.5 INT. MANOR SITTING ROOM Sarah answers telephone | SARAH JANE | STUDIO | 1 | Day 4.12 |
| 19 | (29) SC.6 INT. TELEPHONE BOX Brendan asks to be collected. | BRENDAN | STUDIO? | 1 | Day 4.12 |

Cont.....

| Page | Scene/Description | Character | Source | Day | Light |
|------|---|--|--------|-----|-------------|
| 20 | (4) SC.7 INT. MANOR SITTING ROOM Sarah agrees to collect him | SARAH JANE | STUDIO | 1 | Day 4.12 |
| 22 | (9) (A) TK.3 RURAL AREA & (16) (B) EXT. MANOR Talking about Lavinia & school & market gardening | SARAH JANE BRENDAN | FILM | 1 | Day 5pm |
| 25 | (22) SC.8 INT. MANOR HALL Greeted by Pollock - introductions | SARAH JANE BRENDAN POLLOCK JASPER | STUDIO | 1 | Day 5.05 |
| 27 | (5) SC.9 INT. SITTING ROOM Talk of business of market gardening & weather & puzzlement of Lavinia going to USA early. | SARAH JANE POLLOCK BRENDAN JASPER | STUDIO | 1 | Day 5.06 |
| 30 | (30) SC.10 INT. BAKER SITTING ROOM Juno asks Sarah over for a drink. | JUNO BAKER | STUDIO | 1 | Day 5.10 |
| 31 | (6) SC.11 INT. MANOR SITTING ROOM Sarah accepts invitation | SARAH JANE | STUDIO | 1 | Day 5.10 |
| 32 | (31) SC.12 INT. BAKER SITTING ROOM Howard is pleased | JUNO BAKER HOWARD BAKER | STUDIO | 1 | Day 5.10 |
| 33 | (7) SC.13 INT. MANOR SITTING ROOM Pollock's feelings about the Bakers revealed. Brendan & Sarah open the case to find K9 | SARAH JANE POLLOCK BRENDAN K9 | STUDIO | 1 | Day 5.12 |
| 42 | (19) TK.4 EXT. VILLAGE SHOP Sarah meets Lily & sends a cable to her Aunt. | SARAH JANE LILY GREGSON | FILM | 1 | Day 5.30 |
| 44 | (37) SC.14 INT. ROOM REAR OF SHOP When did Lily last see Aunt Lavinia? | SARAH JANE LILY GREGSON | STUDIO | 1 | Day 5.35 |

| Page | Scene/Description | Character | Source | Day | Light |
|------|--|--|--------|-----|----------------|
| 46 | (8) SC.15 INT. MANOR SITTING ROOM Brendan getting K9 to give information about Market gdng | BRENDAN K9 | STUDIO | 1 | 5.40p |
| 48 | (20) TK5. MARKET GARDEN AREA Brendan collects soil sample | BRENDAN GEORGE TRACEY | FILM | 1 | 5.45p |
| 49 | (38) SC.16 INT. REAR OF SHOP Sarah hears how her aunt upset the villagers | LILY SARAH JANE | STUDIO | 1 | Night 5.50p |
| 52 | (9) SC.17 INT. MANOR SITTING ROOM Sarah arrives home to find K9 has done a soil analysis. She decided to accept the Bakers' invitation. | BRENDAN SARAH JANE K9 | STUDIO | 1 | Night 7pm |
| 53 | (32) SC.18 INT. BAKER SITTING ROOM The Bakers' party. Sarah meets Henry Tobias. | HOWARD BAKER JUNO BAKER SARAH JANE HENRY TOBIAS EXTRAS | STUDIO | 1 | Night 9pm |
| 56 | (10) SC.19 INT. MANOR SITTING ROOM The two talking about K9's innards. | BRENDAN K9 | STUDIO | 1 | Night 10pm |
| 57 | (23) SC.20 INT. MANOR HALL Unidentifiable intruders | GEORGE TRACEY PETER TRACEY | STUDIO | 1 | Night 10pm |
| 58 | (11) SC.21 INT MANOR SITTING ROOM Brendan hears something | BRENDAN K9 | STUDIO | 1 | Night 10pm |
| 59 | (24) SC.22 INT MANOR HALL Struggles in the hall. K9 strikes down one & the other flees outside | BRENDAN GEORGE TRACEY PETER TRACEY K9 | STUDIO | 1 | Night 10pm |
| 61 | (21) TK.6 MARKET GARDEN AREA George is terrified of K9 | K9 GEORGE TRACEY | FILM | 1 | Night 10pm |

| Page | Scene/Description | Character | Source | Day | Light |
|------|--|---|--------|-----|----------------|
| 62 | (25) SC.23 INT.MANOR HALL Peter caught by Brendan | PETER TRACEY BRENDAN | STUDIO | 1 | Night 10pm |
| 63 | (22) TK.7 MARKET GARDEN AREA K9 crashes into a garden gnome & George runs away | K9 George Tracey | FILM | 1 | Night 10pm |
| 64 | (26) SC.24 MANOR HALL Brendan hears crash | BRENDAN PETER TRACEY | STUDIO | 1 | Night 10pm |
| 65 | (33) SC.25 BAKER SITTING ROOM Sarah talking to Henry about the letter her Aunt wrote to the paper that was printed. Howard called away | JIMMO BAKER HOWARD BAKER SARAH JANE HENRY TOBIAS EXTRAS | STUDIO | 1 | Night 10.1 |
| 68 | (27) SC.26 MANOR HALL They return from the garden | BRENDAN K9 | STUDIO | 1 | Night 10.1 |
| 69 | (39) SC.27 TRACEY'S COTTAGE: LIVING ROOM George tells of the sign from the Goddess Hecate. Peter returns. | GEORGE TRACEY POLLOCK PETER TRACEY | STUDIO | 1 | Night 10.3 |
| 71 | (12) SC.28 MANOR SITTING ROOM Sarah Jane returns from party and hears Brendan's story | SARAH JANE BRENDAN K9 | STUDIO | 1 | Night 10.30 |
| 73 | (23) TK.8 MARKET GARDEN AREA Talk of the previous night's episode & who the strange dog was. Discussion about the soil | POLLOCK SARAH JANE BRENDAN GEORGE TRACEY JASPER | FILM | 2 | Day 10am |
| 79 | (40) SC.29 INT. TRACEY'S COTTAGE LIVING ROOM George forcing Peter to take part in his plans for Brendan | GEORGE TRACEY PETER TRACEY | STUDIO | 2 | 10.1 |
| 81 | (13) SC.30 INT. MANOR SITTING ROOM Sarah working, Brendan goes off to bed. | SARAH JANE BRENDAN K9 | STUDIO | 2 | 9.30 |

Cont.....

| Page | Scene/Description | Character | Source | Day | Light |
|------|--|--|--------|-----|----------------|
| 83 | (28) SC.31 INT. MANOR HALL Brendan is kidnapped | BRENDAN PETER TRACEY | STUDIO | 2 | Night 9.30 |
| 84 | (25) TK.9 HAND CUTS WIRES | | ? | 2 | Night 9.4 |
| 85 | (14) SC.32 INT MANOR SITTING ROOM A Sarah finds some books on witchcraft on her Aunt's shelves | SARAH JANE K9 | STUDIO | 2 | Night 10.1 |
| | B as above Sarah has discovered that Brendan is missing | SARAH JANE K9 | STUDIO | 3 | Day 9am |
| 87 | (26) TK.10 EXT.TRACEY'S COTTAGE Sarah arrives at cottage carrying K9 in holdall | SARAH JANE | FILM | 3 | 9.30 Day |
| 88 | (41) SC.33 INT. TRACEY'S COTTAGE: LIVING ROOM Sarah leaves K9 at the cottage | SARAH JANE K9 | STUDIO | 3 | Day 9.30 |
| 90 | (24) TK.11 MARKET GARDEN SHOP EXT. Pollock offers to take Sarah to police | POLLOCK SARAH JANE GEORGE TRACEY | FILM | 3 | Day 11am |
| 92 | (47) SC.34 INT. POLICE STATION Police can't help but promise to put out an alert | POLLOCK SARAH JANE PC CARTER SERG. WILSON | STUDIO | 3 | Day 11.30 |
| 96 | (23) TK.12 EXT. POLICE STATION They meet Lily Gregson & she enquires after Lavinia | SARAH JANE POLLOCK LILY GREGSON | FILM | 3 | Day 11.30 |
| 97 | (42) SC.35 INT. TRACEY'S COTTAGE They call to see if George is there but the cottage is empty save for K9 hidden. | POLLOCK SARAH JANE K9 | STUDIO | 3 | Day 11.30 |
| 98 | (17) TK.13 EXT. MANOR Pollock invites Sarah to wait for news with him which she refuses | POLLOCK SARAH JANE GEORGE TRACEY | FILM | 3 | Day 12 noon |

| Page | Scene/Description | Character | Source | Day | Light |
|------|---|-----------------------------------|--------|-----|------------|
| 99 | (15) SC.36 INT.MANOR SITTING ROOM Sarah at typewriter still waiting for news of Brendan | SARAH JANE | STUDIO | 3 | Night 7pm |
| 100 | (48) SC.37 INT. CELLAR Brendan wrapped in corner | BRENDAN | STUDIO | 3 | Night 7pm |
| 101 | (16) SC.38 INT. MANOR SITTING ROOM Sarah decides to go out | SARAH JANE | STUDIO | 3 | Night 7pm |
| 102 | (43) SC.39 TRACEY'S COTTAGE: LIVING ROOM Serg Wilson & Tracey arguing about human sacrifices | WILSON GEORGE TRACEY K9 | STUDIO | 3 | Night 7.10 |
| 104 | (27) TK.14 EXT. TRACEY'S COTTAGE Sarah in hiding sees Wilson leave. | SARAH JANE WILSON | FILM | 3 | Night 7.15 |
| 105 | (44) SC.40 TRACEY'S COTTAGE INT. LIVING ROOM George puts down telephone & leaves. Sarah comes in & calls to K9. | GEORGE TRACEY SARAH JANE K9 | STUDIO | 3 | Night 7.20 |
| 106 | (10) TK.15 COUNTRY ROAD Wilson cycling | WILSON | FILM | 3 | Night 7.25 |
| 107 | (45) SC.41 INT. TRACEY'S COTTAGE: LIVING ROOM Sarah realises - Witches! | SARAH JANE K9 | STUDIO | 3 | 7.25 Night |
| 108 | (11) TK.16 COUNTRY ROAD Wilson sees something ahead and looks with horror | WILSON | FILM | 3 | 7.25 Night |
| | cross cut | | | | |
| | (12) Sarah Jane following in her car & comes across Wilson | SARAH JANE K9 | FILM | 3 | |
| 110 | (50) SC.42 INT. POLLOCK'S DEN Sarah trying to convince Pollock that Wilson & Tracey are witches | POLLOCK SARAH JANE | STUDIO | 3 | Night 10. |

| Page | Scene/Description | Characters | Source | Day | Light |
|------|--|--|--------|-----|----------------|
| 112 | (2) TK.17 RUINED STONE WALL Pete being told of his initiation | GEORGE TRACEY PETER TRACEY HENRY TOBIAS OTHERS | FILM | 3 | Night 11pm |
| 113 | (46) SC.43 INT. TRACEY'S COTTAGE: LIVING ROOM They give up the search until tomorrow | SARAH JANE POLLOCK | STUDIO | 3 | Night 11.30 |
| 114 | (3) TK.18 OVERGROWN RUINOUS PLACE Peter being initiated | HIGH PRIESTESS HIGH PRIEST PETER TRACEY GEORGE TRACEY? HENRY TOBIAS? | FILM | 3 | Night 11.55 |
| 115 | (52) SC.44 INT. POLLOCK'S DEN Sarah discovers the Commander has disappeared too | SARAH JANE | STUDIO | 4 | Day 10am |
| 116 | (34) SC.45 INT. BAKERS' SITTING ROOM Sarah realises that the Bakers don't believe her story either and she becomes suspicious | SARAH JANE JUNO BAKER HOWARD BAKER | STUDIO | 4 | 10.30 |
| 119 | (17) SC.46 INT. MANOR SITTING ROOM They study the map for churches and decide to go hunting cross cut | SARAH JANE K9 | STUDIO | 4 | Day 11am |
| 122 | (35) SC.47 INT. BAKERS' SITTING ROOM Juno invites Sarah to dinner but Sarah refuses. | JUNO BAKER | STUDIO | 4 | Day 11.05 |
| 124 | (18) SC.48 INT. MANOR SITTING ROOM They leave the manor | SARAH JANE K9 | STUDIO | 4 | Day 11.10 |
| 125 | (13) TK.19A COUNTRY ROAD Sarah is nearly run down by a tractor | SARAH JANE K9 (TRACTOR DRIVER) | FILM | 4 | Day 1pm |
| | (29) B EXT. POLICE STATION Howard goes into the Police Station | HOWARD BAKER EXTRAS | FILM | 4 | Day 3pm |
| | (4) C RUINED WALL Sarah & K9 searching - 3 down 5 to go. | SARAH JANE K9 | FILM | 4 | Dusk 5pm |

| Page | Scene/Description | Characters | Source | Day | Light |
|------|--|---|--------|-----|---------------|
| 127 | (49) SC.49 INT. CELLAR Brendan is collected | BRENDAN OTHERS | STUDIO | 4 | Night 10pm |
| 128 | (5) TK.20 ARUINED WALL Sarah still searching - 2 more to go then they remember the chapel at the Manor cross cut | SARAH JANE K9 | FILM | 4 | Night 10.4 |
| | (6) COVEN MEETING Preparations at the cauldron, Brendan brought before the altar and the ritual proceeds. cross cut | HIGH PRIESTESS HIGH PRIEST PETER TRACEY BRENDAN GEORGE TRACEY HENRY TOBIAS | FILM | 4 | Night 11pm |
| | (14) C COUNTRY ROAD Sarah roaring to the Manor + (18) chapel. (30) E Shot of her car parked at phone booth, more driving. (7) F Sarah arrives at chapel & runs on to scene to stop ritual in time & rescue Brendan. The unmasking. | SARAH JANE K9 | FILM | 4 | Night 11pm |
| 133 | (36) SC.50 INT. BAKERS' SITTING ROOM After Christmas dinner and Aunt Lavinia calls. cross cut | SARAH JANE BRENDAN HOWARD BAKER JUNO BAKER | STUDIO | 8 | Day 3pm |
| 135 | (52) SC.51 INT. HOTEL ROOM Aunt Lavinia wishes them Merry Christmas | AUNT LAVINIA | STUDIO | 8 | Night 7am? |
| 137 | (19) SC.52 MANOR SITTING ROOM K9's carol singing | K9 | STUDIO | 8 | Day 3pm |

OPENING

1. A GIRL'S BEST FRIEND
2. by Terence Dudley

DRAFT

TS's

an opening titles

Closing!

Roller: -

~~CLOSING~~

3. Sarah Jane Smith
ELISABETH SLADEN
4. Voice of K9
JOHN LEESON
5. Commander ~~Mr~~ Pollock
BILL FRASER
6. Brendan Ricahrds
IAN SEARS
7. Aunt Lavinia
MARY WIMBUSH
8. George Tracey
COLIN JEAVONS
Peter Tracey
SEAN CHAPMAN
9. Juno Baker
LINDA POLAN
Howard Baker
NEVILLE BARBER
10. Billy Gregson
GILLIAN MARTELL
Henry Tobias
JOHN QUARMBY
11. Sergeant ~~Spice~~ Wilson
NIGEL GREGORY
P.C. Carter
STEPHEN OXLEY
12. Title Music by
~~composed by~~
~~PETER HOWELL~~
13. Production Manager
ROBERT GABRIEL.
Production Associate
ANGELA SMITH

NB: 'A Girl's Best Friend' by TD is an

FIACHRA TRENCH (TRENCH)
IAN LEVINE.

Arrangement & Incidental Music
Peter Hawton
Special Sound
Dick Mills.

Cont...

Production

23. ~~Director's~~ Assistant
YVONNE COLLINS
Assistant Floor Manager
SUE HEDDEN

Film

24. ~~Lighting~~ Cameraman
MICHAEL WILLIAMS
~~Camera Operator~~
~~PAUL REED~~
~~Sound Recordist~~ Film Sound.
DAVE BRINICOMBE

19. Film Editor
MICHAEL LOMAS
Visual Effects Designer
MATT IRVINE
Video Effects.

16. Vision Mixer
MARK KERSHAW
VFX Editor
JOHN BURKILL

Videotape
Editor

Technical Manager
Barry Chaffield.
Senior Cameraman
Videotape Editor
John Burkill

17. Studio Lighting
BARRY HILL
Studio Sound
DAVID HUGHES
~~Technical Manager~~
BARRY CHAFFIELD

18. Costume Designer
ANN ARNOLD
Make-Up Artist
SUSIE BANCROFT
Prop Buyer
MICHAEL PREECE

19. Script Editor
ERIC SAWARD
Graphic Designer
BOB COSFORD

SCRIPT EDITORS
ERIC SAWARD
ANTONY ROOT.

20. Designer
NIGEL JONES

21. Producer
JOHN NATHAN-TURNER

22. Director
JOHN BLACK
c BBC 1981

John Nathan-Turner, Producer 'Doctor Who' & 'K9 & Company'

204 Union House

3667

3rd December, 1981

K9 & COMPANY: DESIGN

Margaret Peacock, Senior Designer

c.c.: Nigel Jones
Ron Hatton

I was delighted with Nigel Jones' design for 'K9 & Company' last week, particularly as he had to make drastic economies on his original designs (an abundance of tapestries and drapes in the studio concealed the lack of flattage). Despite this, I find it very difficult to believe that we had 1900 man hours in the studio. I look forward to your comments.

(John Nathan-Turner)

Sent: 21.12.81

| | | | | | | | | |
|---|--|----------------------|------------------------------|--|--------------------------------|----------------------------|--|--|
| Strand/Series Title K9 & COMPANY | | | | FIRST TRANSMISSION FORM: Films and Recorded Programmes | | | | |
| Programme Title "A GIRL'S BEST FRIEND" | | | | Distribution To:— | | | Denotes Recipient Room No. and Building | No of Cop <input checked="" type="checkbox"/> |
| Episode/Sub. Title | | | | PRESENTATION DESK (Tel.Ext. 3711/3712) (The Yellow & One White copies + 2 Scripts) | | | 4088 T.C. | |
| Costing Number 50/LDLD300A/72/X | | Gauge | | Dept. Org.: (White) Peter Norris | | | 404 Threshold | 2 |
| Programme Identificat'n Number 50/LDLD300A/72/X | | | | File copy (White) | | | | 1 |
| Spool Nos. in TX Seq. L12287 | | | | | | | | |
| TX Date 28.12.81 | | Week(s) 52 | Mono/Colour Colour | Channel BBC-1 | | | | |
| Person now Responsible John Nathan Turner | | | | Room No. 204 | Building Union House | Tel. Extn. x3667 | Home Tel. No. 01 692 9850 | |

OPENING

1. For identification purposes, give details of opening shots (vision and sound) and state if and when sub-title is shown

Green b/g with white animated lines of K9's head developing into other parts
of K9's body and whole profile. Followed by filmed shots of girl, K9 & car.
"K9 & Company" appears at 7". Music & vision start tog. "A Girl's Best Friend"
appears at 58". Total dur of titles 1'3".

TIMING

2. Duration of programme timed on V.T. machine/film footage counter

49.51

on
[* more than one occasion]

49.56 *

3. Duration of and sequence (timed from appearance of FIRST WRITTEN CAPTION to the END OF PROGRAMME)
This information is VITAL and is used to cue the next programme.

1.23

CLOSING

4. Wording of FIRST closing caption: **Sarah Jane Smith**
ELISABETH SLADEN
5. Wording of FINAL closing caption: **Director**
JOHN BLACK (plus 'K9' flash across the screen when
cBBC 1981 this caption disappeared)
6. If programme does not end with the fade down of the final credit give details

"K9" words flash up across screen and then fade away to black.

REMARKS To include authorised announcement and any information which may be helpful in transmitting this Programme, e.g. a moving or dramatic ending, a sustained period of silence or absence of picture, etc.

Before transmission Presentation must have ALL details asked for on this form. The Programme Identification number with its final Production code AND TX version code must also be correctly documented in operational areas: last minute details may be telephoned through, see overleaf for contacts.

Signed checked by person now responsible

Date 20/12/81



Dear his,

the Thank you so much for
your card ~~is~~

Naturally one is a
little disappointed about 'K9 & Co'
but the reaction to the prog in
general was excellent. (C. BBC)
placed it in his 'Top 6 Xmas
(ans.)

Anyway, I have a feeling
we haven't seen the end of the
prog, so I do hope we can work
together in that or something else
in the near future
Much love & thank you
again for a super post!
Its

NR

Dear John,

Do you think this could be
Sarah-Jane and K9?

Strangely enough it's my
star sign - Aquarius -

Don't be disappointed, I
honestly think things happen
for the best and to have done
a "one off" is quite a precedent,
especially in the time we had.
You should feel pleased
that you got it off the ground.

See you around

Love

LiS

25th February, 1982

Elisabeth Sladen

Dear Lis

Thank you so much for the card.

Naturally one is a little disappointed about 'K9 & Company', but the reaction to the programme in general was excellent. (C.BBC-1 placed it in his 'Top 6 Xmas shows'.)

Anyway, I have a feeling we haven't seen the end of the programme, so I do hope we can work together on that or something else in the near future.

Much love and thank you again for a super performance!

Best wishes

John Nathan-Turner
Producer
'Doctor Who'

NOTE FOR 'K9 & COMPANY' FILE

April, 1982

David Farley (extension TC 7450)
in London has components for
titles of 'K9 & Company'.

They are marked 'KEEP' until
otherwise advised by Producer.

John Nathan-Turner, Producer 'Doctor Who'

204 Union House

3667m

19th April, 1982

K9 & COMPANY

H.S.S.D.Tel.

I am sure there is still mileage in 'K9 & Company'.
I should like to suggest a short series of six or
seven 50-minute episodes to be made 83/84. This
would be ideally for production in the Regions.
Any interest?

(John Nathan-Turner)

jj

John Nathan-Turner, Producer 'Actor Who'

204 Union House 3667

6th September, 1982

K9 & CO

Planning Manager BBC-1

I am still getting dozens and dozens of letters asking to see 'K9 & Co', the fifty-minute special we did, which was transmitted last Christmas.

If you remember a large section of North East England was blacked out during the original transmission and I thought I'd draw this to your attention in case you have a vacant fifty-minute slot and need a riveting piece of tv drama to fill it.

(John Nathan-Turner)